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The American Organist

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Mr. Ira Hobart Spencer

June 19th, 1873—April 28th, 1928

The sudden death of Mr. Ira H. Spencer, president and founder of the Spencer Turbine Co., came as a great shock to an innumerable host of personal and business friends who knew him as a man in the prime of life and the best of health, though addicted to over-work and more devoted to the development of the Orgoblo and other products than to questions of his own comfort and health—not happiness, for he found that best in his own work. An account of the life and work of Mr. Spencer and his organ blowing devices has been under preparation for some weeks; when it is ready for presentation, the details of his career will be adequately noted. For the present we must be content with this brief tribute to his memory. He had not been feeling in the best of health for some time; then came an operation for gall-stones, which he could not survive. He began his association with the organ as a combination janitor and blower-boy; in this first position he rigged up a water motor and the church, no longer needing a blower-boy, discharged him and hired a woman to clean the building. Then he installed water motors gratis and took his profits from half of what the churches thus saved in water rent over previous motors; finally came the Orgoblo, to be described in detail in our forthcoming article.

The AMERICAN ORGANIST

Vol. 11

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Editorial Reflections

It's Thriving Nicely



IRST THING we know there won't be any more men among organists. Our second contributor to the cause of the woman organist gets down to details. A few years ago I heard a young man give a student's recital with such success that he started some thinking about the business of being a church organist. By that recital I would have judged him competent to take and hold the most exacting church console in the City, though I knew he could not make good as a choirmaster for even a small church. The organ playing was all right, but the discretion, commonsense, intelligence and ability in choir and church-music management would have been so painfully absent that the church employing such a youngster, artist though he was, would have been better off if they shipped their organ down to Osa Johnson at Lake Paradise.

Playing the organ doesn't make a church organist. In fact the organ playing of Dr. Williams at St. Bartholomew's isn't worth listening to any more; the quality is all right but there's so little of it: at some of the finest services there is

none of it. I mention St. Bartholomew's because it exemplifies to my mind the ideal in organ, organist, choir, and choirmaster. When St. Bartholomew's gets along without any organ playing and seems so happy with nothing but choral work, it's about time to get busy, every last one of us. Mr. Skinner ought to be busier than any of us. He sold St. Bartholomew's a big organ. If St. Bartholomew's decides it can get along without much organ in 1928, who will be able to sell an organ to anybody in 1958?

Our women's rights champion in the present issue suggests the prospective church organist should apprentice himself—or herself, certainly, I didn't forget—to the finest church organist in the community and I suggest that the youngster pay the master musician for the privilege too. It is a bit thoughtless, to put it gently, for a musician to presume to take a church job without having learned to play the organ. It isn't often anybody tries to nowadays. But I doubt very much if more than one out of any hundred beginners acquire a technic of choir and church-music management. I know my schooling didn't include it. I don't consider a man expert in aviation just because he admires Col. Lindbergh, nor one expert in church music because he knows an anthem needs to be rehearsed.

When our contributor says the ladies are more particular about details than the men are, it puts us all in a bad way. To agree would be treachery, to disagree would be more ignorance than I'd like to claim just now. In the days long ago both the ladies and the gentlemen were willing to go into the church without church preparation, just as they were at first willing to go into the theater without either theater preparation or the theater mind. Things have changed much for the better in the theater, at least in the larger cities. I remember the days long ago when men ventured into some of the best Broadway houses with no theater preparation whatever. One made a success of it within seven days, another took several years to it before his playing became tolerable. That was then. Now not even the most conceited of us would hope to take an important Broadway post, lacking either intensive training or extensive experience; we all know both are essential.

One of the handicaps of the earlier organ profession was the lack of constructive thinking. A man could think brilliantly all by himself and get somewhere, but he was the only one to benefit; there was no way of giving his progress to the profession as a whole. But now we have many agencies for quickening the progress of the profession in both church and theater. Clubs, associations, conventions; and magazines. The New Music Review gives a clear knowledge of how church musicians manage their work in ancient and honorable Britain; The Diapason gives all the news and its accompanying incentive; The American Organist manages to get hold of most of the recalcitrants and some of the stand-patters and the result is more genuine professional diet and concentrated experiment and progress than a hard-worked Editorial staff ever gets credit for. It's too bad the way Editorial staffs are treated. When we make mistakes we get blamed for them. We get blamed for them when we don't make them. We can't bury them like the physicians do.

One of the great discouragements common to progressive men and women is the

habit of expecting too much. The world is better than ever it was. Our organs are better, our ministers are less imperious, our managers give us less trouble (and less money lately), our congregations and audiences are more awake and more willing to work their heads a little. We have our slumps, but not the slums any more; we're in a slump just now. The beauty of being in a slump is that it's going to be so much better when we get out of it, and we know a slump can't last very long.

A good bump of a slump is a fine thing now and then for breaking off the barnacles. The organ solo couldn't sell over the Broadway footlights, so they gave it up and tried the slushy song slide, which sold well enough for a while but has also gone its way; that's a relief for everybody, for now the board is clean and those who are competent can start new plans for something yet untried. That's where organ-playing has it all over aviation; when you make one failure in aviation you aren't in a position to try it again. Organ music can be beautiful; builders have seen to it that it can be more beautiful today than ever. We can get real rhythm on the organ, and we can get real color variety. The audiences that were slaughtered by the previous generation are being won back by the organs and players and programs of today.

Opportunities are here now, no need to look for them. We won't get paid handsomely for using them yet, but some day we will. It may not lie in the direction of playing the organ perfectly, in spite of the joy that would give us personally. But if a church won't pay for a prelude and postlude, we know many of them will for anthems and chorus choirs, so why not try that avenue? If we must play the organ or die, then get into theater work, for that's all a manager wants. It's beautifully divided, isn't it?

The only men who have flown the ocean yet are those who left the women behind. We men in the organ profession have got to go some to leave our women behind. A little speeding-up won't hurt us. Of course this women's rights business is slightly one-sided; no gentleman would

dare say No to them, no matter what they say. Yet it seems to me anyone reading the present article, for instance, should send its author a sincere vote of thanks; she is saying some things in detail that are worth their weight in gold. I've heard this lady play, and I've had direct reports on her choir work; what she is

saying here is all based on her own achievements. (As a church organist and choir-master I fear she is giving her employers greater values than any man ever gave that church.) To play safe I should look up the records to see who these men were, but a little truth sent out unguarded won't hurt at least this once.

Women Organists

Since it no Longer Takes a Ten-Pound Bang to Persuade an Organ Key
to go Down, is there any Reason why a Woman Organist
Should be Considered Inferior to a Man?

No. 2: By another F.A.G.O.



HE IDEA that prevails with a few people that women organists are inferior to men, is, I should say, largely illogical prejudice. There is no reason why women should be held in less esteem at the organ console than at the piano. One reason for the prejudice is that the organ, being of great volume and power, seems to require the physical strength of a man.

Some years ago, before tracker-action was displaced by pneumatic, and later by the electro-pneumatic, there might have been some excuse for prejudice. The old tracker organ, even in moderate size, had a key depression so stiff that it demanded considerable arm and finger strength from the player, while the large instruments of many stops required physical effort beyond feminine endurance. However this state of affairs has passed, and the key-action of the organ of to-day is as light and as responsive as the most perfect action of the piano, therefore requiring no more exertion than the latter—in fact less. To play a powerful tone on the piano needs strong muscular effort, and makes great demand upon the vitality of the player, but frail women can produce tremendous volume of tone with as little exertion as for the softest tone on the organ.

In my experience of many years I have heard little prejudice from the laity, but mostly from men in the profession and a few of the clergy (those not men of reputation) although occasionally one hears from "high quarters" and why, I do not understand. One seldom hears of a man refusing women pupils.

It has been my privilege to succeed men in all my positions, and the question of sex has never entered into it. All the churches cared about was that a woman was able to do the work.

Women endure much and are rarely absent from church. In my own case, when quite young I was away during an illness of scarlet fever, and years afterwards, two Sundays when suddenly taken ill with grippe. These have been my only absences for illness during my many years as an organist, and I still have, I hope, many years in which to enjoy the work of the church.

I once heard a man-member of a music committee say, "We do not care for women organists because we can't talk to them as to a man." This particular man, however, soon changed his mind.

There may be good reasons for men not liking women organists. Occasionally one hears of women who are "easily upset and weepy" and cannot stand criticism, but this does not often occur. Women must learn to take their medicine as a man does.

The matter of choir-training and directing is most important, and is to-day I think, given more serious attention by women than by men—especially young men. Many young men think if they have technic and make a 'great show' that that is all that is necessary.

The churches are learning that they must, in the future, depend upon the youth of their congregations for the music, and herein lie great opportunities for women.

Women, who have made a study of voice, tone-production, etc., and understand childrens' voices, have a great field.

I read recently in these pages that the combination of boys and girls, and also boys, girls, and adults, was "quite new". It is old to me, however, for I have used these combinations all my life, and many others have too, using the best church music at all times, and with great success.

Times were, especially in the Episcopal Church, when one thought they must have a boychoir, but there has come a great change in the last few years, and even that

church has had to resort to women and girls. It has been a good thing. It also helped to favor women organists.

Women, as a rule, are more conscientious and thorough about details in their work. In years past they did not have the same opportunities as men for training in choirs, but to-day they have every advantage, and one of the best things is to sing in a good choir, or become assistant to a first-class organist and choirmaster.

Many women are now holding important positions, and in many instances are better qualified than men, especially young men. What does a boy of twenty know about voice, discipline, or choir-management? And how many adults in a choir respect the ideas of one so young? When women take up choir-training, they are older as a rule, and therefore have authority and command respect.

With all due respect to the men—there are many with wonderful ability and talent—there is no reason why women should not occupy just as important posts as they.

Consonance and Dissonance

A Discussion of the Principles of Harmonic Dualism, by *Hugo Riemann*

Authorized Translation by S. HARRISON LOVEWELL

III. INTERVAL COALESCENCE VERSUS CLANG REPRESENTATION

WE ARE indebted to Stumpf, when defining consonance, for having successfully emancipated music theory from acoustical phenomena. No longer can overtones be regarded as the cause of consonance, but, rather, they betoken that close relationship which exists among tones occasioned by commensurability of conditions in respect to origin and course of vibrations in the elastic bodies producing the tones. They also demonstrate the effective functioning of our auditory faculties in the perfection of tone. Science never has defined the final forms assumed by the vibrations in the course of tone

transformation as they affect the central organ of hearing, and it is probable that this process will never be determined. The gap existing between the mechanism of the outer ear, the ear-drum, auditory ossicles, and the like, and our concepts of tone has not been bridged. But in making this statement, we do not question the correctness of Helmholtz's interpretation of the functioning of the *membrana basilaris*, for it is indisputable that in some way yet unknown tone concepts are dependent upon tone vibrations. And right there is found the line of demarcation between our natural physical hearing and our musical hearing. The dependence of tone concepts, however, upon tone vibrations is not absolute in the sense

that all sounds impinging upon the ear are demonstrable by individual investigation and definitely influence conformation and concatenation of tone; but this dependence is limited and restricted by the process that, while selecting and arranging the tones, also perceives them when drawn into comparison with one another either as sounding together or as heard in succession.

Musical hearing in a person not professionally schooled is not a physical sufferance only, but much more a psychic activity that compares and connects tones and chords as they pass in review. This principle establishes the reason why the tempered tuning of an interval does not oblige an understanding of the interval in the meaning conditioned by the tuning; but "musical coherence" decides tone relationships according to basic ideas which in themselves are very simple and make use of the greatest economy of conception. The sounds one hears are for musical hearing a kind of raw material out of which the conceptive faculties form pleasurable images dependent not absolutely, but in a limited manner only, upon the crude substance that gave them birth.

That musical hearing is not a physico-passive but a psycho-active process is sufficiently well explained by the fact that while one's hearing continually selects and searches out order and consistency it also successfully copes with the difficulties considered by approximate (tempered) tuning, and wholly ignores and discriminates against such overtones as those that, owing to the nature of our musical instruments, are often obtrusively pronounced and foreign to artistic design.

The acknowledgment of the fact that musical hearing is active and not passive also constructs a bridge between physiological investigation and actual musical hearing. All theorists interested in this question have been aware of the wide gap existing between the second and third sections of Helmholtz's "*Lehre von den Tonempfindungen*". In the one section, he has made observations respecting objective processes in the domain of physical and physiological acoustics; and in the next section he has discussed the

problems of musical hearing relative to psychology and aesthetics. His attempt to unite these diverse matters by means of tone-psychology cannot be looked upon as wholly successful. Tone-judgment, the objective of the newest phase of musical science, is as yet almost as far removed from the domain of actual musical processes as are the conclusions reached by Helmholtz in the two sections of his "*Lehre von den Tonempfindungen*". Stumpf, and all other tone-psychologists, have thus far disregarded altogether too much the issue that musical hearing, even when uncultivated, is active and capable of selecting, as well as of discriminating when it comes to the matter of undesired physical sounds. Unless we make use of this knowledge and constantly hold in respect the principle involved, it is impossible to pass beyond physical and physiological acoustics to the beginnings of music.

Stumpf essayed this step and then abandoned the attempt. He never published the promised third volume of his "*Tone-Psychology*". (Volume One appeared in 1889, and Volume Two in 1892.) After investigating individual sounds and classifying them, he passed on to an examination of two sounds having greater or lesser coalescence and set up a ladder that gradually led from consonance to dissonance, ending at last in discordance. He failed to expound the chief distinction between consonance and dissonance, and entirely disregarded the difference between dissonance and a musically nonsensical discordance. Under a somewhat changed guise, he really revived the basic error in Helmholtz's foundation of musical theory. His explanation, for example, of the consonance of the minor chord is not a whit more convincing than that made by Helmholtz. He failed to arrive at a proper conception of a chord, and also failed to note the principle upon which is erected the distinction between major and minor. A definition stating that combinations of more than two tones are consonant providing no single interval is dissonant is a barefaced circumlocution whereby without explanation there may be produced any number of possible combin-

ations that even by customary ways of thinking could be classified as major and minor chords. As a matter of fact several years ago in "Musikkalender" for 1898, I brought Stumpf into an embarrassing situation by means of a troublesome cross-question, namely: "Why is it that upon a pianoforte tuned by equal temperament the augmented triad c e g \sharp (a \flat) should be classed with dissonances although the three pairs of tones of which the chord is composed:

c e, e g \sharp , c a \flat

are each in themselves consonant?"

His assertion that g \sharp and a \flat cannot be heard as one and the same tone, and sounding simultaneously in the one chord must be contradicted, because when his explanation has once been accepted, my contention is supported by concepts that he could not rightly operate. The fact that the ear readily adjudges each of these two-note accords as consonant in spite of tempered tuning, and then emphatically qualifies them as dissonant when united to form a triad cannot be explained by any investigation of two-note accords.

After the second volume of Stumpf's work on "Tone-Psychology" was published, I made the statement that a satisfactory conclusion could not be reached unless betimes he should progress from his investigations of two-note accords to the founding of harmonic hearing by means of triads. My chance prophecy has been fully substantiated.

That the discussion of this subject may not be needlessly extended, I will say as succinctly as possible that there is no such thing as the hearing of tones in the concept of intervals such as two-note accords; but, on the contrary, the hearing of tones in the meaning of triads is the alpha and omega of all music. The listener to-day, as has probably been true of listeners at all times, undoubtedly hears even an absolutely monophonic melody in the sense of harmonies, or tone-complexities.

Major and minor chords are the only two kinds of tone-complexities in which can be heard single tones and accords of two, three, or more tones. Zarlino stated the proposition in the following words: "Da questa varietà dipende tutta la diversità e perfettione dell'harmonie". These two chords, major and minor, are not casual conglomerates of tones existing as it were amid other possible combinations inter pares, but, indeed, are the only two, although differing in principle, in the sense of which are heard all other possible combination.

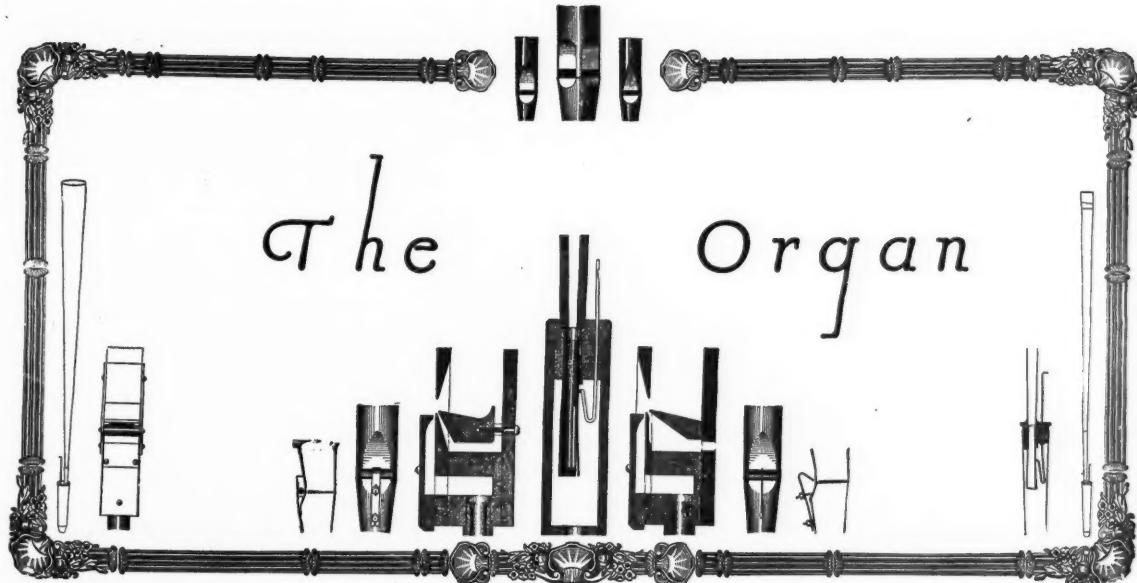
The hypothesis at the foundation of this knowledge, already discussed by me in an earlier work, and one that has been adopted by Stumpf under the term "Erweiterungsbegriff", is the intimate union of all octave-tones into a concept of tones in the broadest possible sense. This idea of homogeneity of octave-tones is basic. To deny this is futile. Although impossible to give a satisfactory reason for this homogeneity by means of this principle, all combinations of tone at the last rest upon the two formulae:

1. Prime, with over (major) third and over (perfect) fifth;
2. Prime, with under (major) third and under (perfect) fifth.

That other formulation of this principle adopted by the majority of musicians:

1. Prime, with over (major or minor) third and over (perfect) fifth,
- makes it impossible to accept the overtones as the foundation of harmony because the consonance of the minor chord is then at stake and a problem arises that has no solution. As a matter of fact, all that can be experienced musically is heard either in the concept of a major chord or of a minor chord. A major chord, or a minor chord, is always the central chord (Rameau's "Centre Harmonique") in every melody, or succession of harmonies. There positively is no third chord; nor can there ever be.

(To be Continued)



Under the Editorship of
Mr. William H. Barnes

Combining the Practical Requirements of the
 Organist with the Science and Technical
 Supremacy of the American Builder

Mr. Barnes' Comment

NOW WE BEGIN to realize that we started something when we published in February the article by Mr. Hopkins on couplers and other matters connected with the console! In addition to much comment received by the Editors, it elicited an article in our April number from Mr. Baumgartner which is now to be followed by another article from the same writer, which contains several excellent and I believe new ideas.

I stated in my comments on Mr. Baumgartner's first article that perhaps the best way to satisfy those players who wish the pedal stops and couplers to be affected by the manual pistons and at the same time those players who did not wish this arrangement, was to design the manual pistons with double touch, the first operation affecting only the division to which the piston belongs, and the second

touch, the pedal stops and couplers.

Now comes Mr. Baumgartner with the suggestion that not all the manual pistons need affect the pedal stops, but only a selected group; of the pistons, leaving some to act only on the division to which the pistons belong. In this way the requirements of both those organists who wish the manual pistons to affect the pedal stops and couplers and those who do not may be quite satisfactorily met. This can be done much more simply than by double touch and accomplishes the same result with rather more sureness. Some players find it difficult to be sure of having a double touch piston accomplish exactly what they wish it to, especially in the excitement of playing a recital, a double touch is quite likely to be pushed too heavily, when not wanted.

Many builders have accomplished something along this line by having the pedal and manual combination capable of being disconnected by "on and off" buttons. This, however necessitates having

the same pedal combination on the respective manual pistons as have been set on the pedal pistons. It is frequently confusing and undesirable to get the same pedal combination when No. 4 piston on the Swell is used (for example) as when No. 4 piston on the Great is used. As a matter of actual practise, the pedal to manual combinations are usually left in the off position except on perhaps one manual, as there are too many "pitfalls" to having them hooked in on all manuals.

With Mr. Baumgartner's scheme the greater part of the manual pistons will actuate any pedal combination desired, without any restriction and another portion of the manual pistons will be kept clear, making no changes on the pedal stops or couplers.

By expanding this idea still further, Mr. Baumgartner has made available different kinds of general pistons, that will undoubtedly prove very useful. Personally, these ideas of Mr. Baumgartner's appeal so strongly to me as the simplest and most logical solution of the piston problem, that I am introducing this scheme on an important organ I am designing for an Evanston church. Mr. Baumgartner states he has put the scheme into operation in one or two instances of his own.

Another contention that I believe is practically sound refers to the fundamental principles which

the Editor of T.A.O. propounded in connection with console control. Under "FUNDAMENTAL PRINCIPLES A", the Editor proposes that the respective classes of control shall be segregated, referring to stops (controlling tonal elements), couplers, and pistons. Mr. Baumgartner's contention is that the couplers need not necessarily be segregated in the sense that the typical Skinner console separates the couplers from the stops. He holds, and I am in perfect accord with him, that the couplers may well be in the same row, preferably to the right of the stops on the division to which they belong, in a standard stop-tongue console. This is surely convenient when the couplers and controls are stop-tongues of a contrasting color to the stops themselves. For practical reasons, this makes a much simpler combination action, especially when it is desired to control the couplers with the stops on each division by the pistons affecting that division. That the pistons should so act is something that Mr. Baumgartner insists on and with which I perfectly agree.

As I stated at the outset, something was started when T.A.O. published the article of Mr. Hopkins which has not yet been finished, but which the second article by Mr. Baumgartner's may go a long way towards furnishing a sensible finale.

I should be pleased to publish "reactions" from other interested students of this subject who have really given the matter consideration from the point of view of the recitalist, as he is the one that must be considered rather than the organist who only wishes to play an organ for a church service.

Most any arrangement of combination pistons, no matter how illogical or inconvenient, can be made to appear convenient if they are used long enough, and consequently we must consider the needs of the recital player who is visiting various organs during the course of his travels, and try to make the organ as logical and convenient for the stranger to the console as possible.

I should personally like to see Mr. Baumgartner's scheme made standard practise with all builders.

Console Standards

A Discussion of the Operation of the Combination Pistons and a Proposal to Increase the Varieties and Include Some of Limited Uses

By H. LEROY BAUMGARTNER



ONCERNING the console standards proposed in the April issue, permit me to discuss the following proposition from the list: "Combination pistons shall be double touch; the first touch shall control the stops of the division and all couplers to it; the second touch shall control the pedal stops and all the pedal couplers. a. If economy precludes double touch, pistons shall operate as specified for first touch."

I need not discuss the proposal that the couplers shall be subject to the pistons operating the stops of the respective divisions, since that is in keeping with my viewpoint presented in the April number of this magazine. The further proposal to standardize double-touch control of the pedal stops and couplers through the manual pistons, or, failing in that, to limit the operation of the manual pistons

to the manual stops and couplers alone, calls for other comment.

The argument that double touch shall be applied to all manual pistons because some organists prefer one operation and some another, may well be dismissed as evading the issue. To argue for double touch on the ground that a player may sometimes need a piston for a change involving the stops and couplers of one manual alone, while in other instances he will need pistons for changes involving manual and pedal stops and couplers together, is to recognize a fundamental fact that must be taken into account in any solution of the piston problem that may be attempted. To assume, however, that the only way to provide pistons for both of these needs is to make ALL the pistons of a given manual capable of two distinct operations, is a specious fallacy.

With the double-touch piston, as such, there need be no quarrel. It provides an ingenious way of securing diversity of operation, and is therefore worthy of respect. The objection sometimes lodged against it that it demands skill on the part of the manipulator is quite beside the point, for organists ought to have this quality—or be earnestly engaged in acquiring it. The real objection to adopting this device as a standard feature is that it does a very simple thing in a relatively expensive way.

To appraise the double-touch piston in comparison with another possible solution of the problem, consider first those cases in which joint operation of manual and pedal may be wanted. Combinations on the Great, whether used with one or more manuals coupled, or without, and combinations on the Swell and Choir which are suitable for chord work, whether used with both hands on the same manual, or with one hand playing an accompaniment to a solo on another manual, nearly always require a suitable bass, which must be provided in some way—either by direct manipulation of the Pedal stops and couplers, or through the pistons. I am told that there are some organists who prefer to manage all Pedal stops and couplers by hand—for what reason I am unable to see, unless it be for the display of acrobatic agility in making superfluous motions! For myself, I prefer to avoid unnecessary legerdemain in organ playing, and therefore maintain that suitable basses for all the more important chords effects should be obtainable through the manual pistons. This being desirable, what can be simpler than to build the mechanism so that the joint operation can be made with ONE touch? Certain builders, to be sure, may say this is anything but simple; some may even say it is impossible—which would be true of some combination mechanisms, but not of all. The fact that it has been done hundreds of times should be sufficient answer to any who may doubt the possibility. To secure this operation, then, to any extent deemed advisable in an organ about to be built, all that is required is to estimate in advance the number of pistons required for this class of service, and write the specifications accordingly. In view of the joint operation of manual and Pedal stops and couplers which

can be provided on a single-touch piston, what more could be accomplished with a double-touch piston? Nothing whatever, except the possible omission of the suitable bass, which would be altogether undesirable in a group of pistons assigned to the specific duty of providing suitable basses for the respective chord effects of the manual division.

Consider now the opposite use of a manual piston—to provide for a single solo stop or a small group of stops used as a solo. On the Swell, Choir, and Solo manuals frequent use will be found for some pistons doing this sort of duty; on the Great there is usually less need for such pistons, though they may be found helpful occasionally, especially in very large organs and sometimes in two-manual organs. Pistons assigned to solo duty are under no obligation to control Pedal stops and couplers at any time, for this should invariably be done by the pistons assigned to accompaniment duty. If this be so, what need can there be for double touch on any piston assigned to solo duty? If provided, it will not be used, and will represent just so much idle mechanism, yielding nothing in return for its cost.

The alternatives, then, for double-touch pistons is to be found in dividing the manual pistons into two classes, assigning to one class the function of providing chord effects with suitable basses, and to the other, the function of providing solo effects without basses. Having held this theory for several years, I recently had an opportunity to put it to a practical test in the organ I was called upon to design for the New York Military Academy at Cornwall, N. Y. The piston equipment in this four-manual organ, built by M. P. Möller, Inc., is as follows:

Full Organ, 7
Solo-Echo & Ped., 3; Solo-Echo, 4

Swell & Ped., 5; Swell, 2

Great & Ped., 5; Great, 2

Choir & Ped., 5; Choir, 2

All the pistons control all the couplers to the divisions named. No separate Pedal pistons were provided, as it was thought there would be little or no use for them. To show how this equipment worked out in actual practise, I may say that for a recital given on this organ three of the Full Organ pistons were set for three degrees of power (mf, f, ff) affecting the



MR. ALEXANDER McCURDY

Of the Church of the Redeemer, Morristown, N. J., who has been making a name for himself in the East as an organist of unusual prospects. Mr. McCurdy was born Aug. 18th, 1905, in Eureka, California, and is a graduate of the Berkeley highschool; he studied with Mr. Wallace A. Sabin on the Pacific Coast and with Mr. Lynnwood Farnam on the Atlantic, and was appointed to Morristown in 1925. He played a recital on his 15th birthday and acquired his first church appointment when but twelve years old. His mother was an organist and evidently inspired his early start; certainly he has already made an enviable reputation for himself in the Metropolitan district, which as a pupil of Mr. Farnam he is supposed to do.

whole organ; the other four were used for special effects. The three pistons of the Solo-Echo-Pedal group were set to provide three Echo combinations with suitable Pedal stops and couplers. As all the stops of the Solo division and all the Pedal couplers except Solo-Echo to Pedal were set off on these three pistons, it was possible to clear the fourth manual and the pedal of all unwanted stops and couplers with one touch when passing to that manual to play on the Echo organ. The four pistons of the Solo-Echo group were set for Solo Violin, Orchestral Oboe, French Horn, and Tuba, respectively. Touching any one of these pistons had the effect of canceling the Echo Organ, but there was no disturbing of the Pedal stops and couplers, which were controlled in every case through the Swell or Choir piston set for accompaniment. The pistons operating on the Choir alone were set for Concert Flute and Clarinet. Since these did not affect the Pedal, either could be pushed with any of the first five Swell pistons. Similarly, the two pistons operating on the Swell alone were set with a flute combina-

tion used as a solo and with Oboe, respectively, and either of these could be pushed with any of the first five Choir pistons. Of the five pistons operating on the Great and Pedal, two were used for special combinations affecting these two divisions only; the other three were devoted to standard combinations including the Swell to Great 8' coupler and the Great to Pedal and Swell to Pedal 8' couplers. The two pistons operating on the Great alone were not needed in this recital. The convenience of this set-up may be judged by the fact that it was not necessary more than two or three times in the course of the recital to touch any coupler by hand, while there were probably no more than four or five changes of pedal stops that required manipulation of the stops themselves. In view of the convenience of this arrangement, I did not find myself wishing for, or needing, double touch pistons, and I venture to say that familiarity with such an arrangement in actual practise would go far toward proving that double touch pistons are not really necessary.

In the organ now being built by the Hall Organ Co. for the church in which I am playing (United Church, New Haven) I have gone a step further in the specialization of piston functions; in that, instead of having a group of seven or eight Full Organ pistons operating on everything, I have divided the general combinations into three groups of three pistons each—one group operating, as usual, on everything, a second group operating jointly on Great, Swell and Pedal, with couplers, and a third group operating jointly on Choir, Swell and Pedal, with couplers. The advantage in this arrangement is that general combinations operating on Great, Swell and Pedal will not disarrange the Choir, while general combinations operating on Choir, Swell and Pedal will not disarrange the Great. The complete piston equipment for this three-manual organ follows:

Full Organ, 3; Sw. & Ped., 8; Sw. 1
Gt. Sw. & Ped., 3; Gt. & Ped., 5
Ch. Sw. & Ped., 3; Ch. & Ped., 6;
Ch., 3

The Full Organ group and the Great, Swell and Pedal group will be duplicated in toe-studs; an additional stud will provide a separate combination for the Pedal

stops and couplers. All the groups will be labeled with the name of the division or divisions concerned, thus showing the scope of operation in each group. An examination of this layout will show that the object in view was convenience of operation, rather than uniformity in the number of pistons and symmetry of appearance. The specific operation and grouping of the pistons was determined, as it might well be in every case, by charting the registrational possibilities of the individual organ, taking due account, on the one hand, of the most important combinations suitable for chord work, and on the other, of the most important solo stops and their distribution among manuals.

As far as I can see, any arbitrary standardization of piston operations without regard to the size of the organ or its individual peculiarities can be of little value. What seems to me to be far more logical and promising is the adoption of the principle of SPECIALIZATION OR FUNCTION, which recognizes that pistons are wanted for various purposes, and then proceeds to adapt their number and operation to the work they will be called upon to do. If I may be pardoned for formulating an alternative proposition on the pistons, I should like to put it thus:

"PISTONS shall control the stops, Tremulants, and all couplers to the division or divisions concerned. Two classes of manual pistons shall be recognized as available for use on the same organ, (a) operating with Pedal, (b) operating without Pedal. The number of pistons of each class shall be in proportion to the number of effective combinations or solo stops to be controlled, and need not be uniform for all manuals, nor for all organs. General pistons in large organs may be divided into groups, one or more of which may operate on selected manual divisions with Pedal, while one group shall invariably operate on the whole organ. All groups shall be labeled to show the scope of their operation."

EDITOR'S NOTE

THIS seems to complicate matters rather seriously. The purpose of the discussion is to gain a universal simplicity of mechanism and action. No conference of any kind on any subject can ever end successfully without sacrifice and com-

promise. If the classes and functions of the pistons are too varied, the organist will have quite a job on his hands every time he goes to a new organ. What do the readers think about the proposals now advanced? The opinions and suggestions of our readers will be welcomed by the Editors even if not intended for print.

THE EDITOR.

Back to Simplicity

Consoles Must Meet the Needs of All Kinds of Players

By

EDWARD CADORET HOPKINS



Y ARTICLE in the February columns was only a part of my proposals in regard to the Couplers. It was condensed from a rather verbose address and very decidedly abbreviated to fit the available space. In one sentence I had stated particularly that the inclusion of the coupler controls in the regular piston set-ups should be optional in any console, regardless of their position, grouping, or the independent piston-system I was recommending particularly as an improvement.

I had in mind some such device as Mr. Baumgartner describes as existent in the Chicago organ for cutting the couplers in or out of the piston circuits. These circuit breakers are used for a variety of purposes today in many leading factories, and are very useful. I had no thought of "straddling the fence" by recommending such an option. A standard of necessity recognizes the rights and values of every school of performance and should make provision accordingly. It was to cover this point that the matter was touched upon. One of our most prominent Western organists put the question to me, "What shall we do with the couplers?" He explained that he found them in different locations on each new instrument of any size that arrived from the East. My paper was prepared for, and an interesting time was had by all at a Guild supper over this question. A Skinner enthusiast explained in detail that there were even more coupler pistons on his instrument than I had demanded. He did not say, however, that it was the regular

system of that factory in all installations. The Kimball salesman objected that my double touch pistons would be too expensive; I thought this a small point when a contract for so many thousand dollars was involved. I had pictured the first touch as adding the set couplers to the existing registration and the second touch as cancelling those which had been set off. There were three master pistons for the coupler system; three each for the individual manuals, and three toe pistons duplicating the master pistons for further convenience. All were to be set-able within the scope of their possible usage. All were double touch as stated. The forty-six or more couplers on a four-manual console are always hard to pick out, no matter where they are planted. I still believe that this subject needs plenty of serious thought right at this time when competition is forcing the organ companies to make their instruments as different as they dare for commercial reasons. The organists are the ones to settle such matters and they have the privilege of devising a system of their own.

Whether any one of us is a colorist by habit or by an old-style choral-accompaniment player is of no importance to the question.

Are couplers STOPS? That is the question. Or are they a supplementary mechanical resource for the more flexible control of the pipe-work, and do they need an independent piston system?

Console Sensibilities

Some Rambling Reflections from
an Organ Builder's
Viewpoint

By GUSTAV F. DOHRING

IN WRITING you it is not to be published but rather to show my interest in what is being discussed in the organ world. Due to the fact that at present I am confined in a hospital for treatment to an injured knee I have an unusual opportunity to read the February number more carefully and some articles more than once in order to fully understand what is meant by various suggestions and arguments concerning organ construction by the several authors. I indulge in some reflections on what I have read.

Claiming to know a little something about organ construction, my interest

was attracted to the department, "The Organ" with Mr. William H. Barnes as Editor. I am always pleased to see the portrait of Mr. Barnes heading the article. We think we know more about people and judge their writings better when we know what they look like, and so with Mr. Barnes. Cover the right side of his face and you will see a genial smile. Cover the left side, and you will find the searching, scrutinizing expression which makes his writings so worth while and interesting.

Having read further on in the article under "The Organ" caption, you do agree that organ builders have a little right to be considered in these matters of discussion on organ construction. And why should they not? Organists and others, not having actual material interest in the constructive organ or console production, ultimately bear no material responsibility to the purchaser, but the organ builder does. He is responsible for the success or failure of his creation and welcome to praise or blame which may go with it. Consequently, why should not the builder have a word, and quite a word to say about these matters?

In this number the discussion appears to center about standardization of the console. Mr. Barnes states that such recitalists as Lynwood Farnam and Charles Courboin should have opinions on the matters of console standardization and that their suggestions should be of value. And so they should be and so they are.

Mr. Farnam, after playing a recital on one of our organs, made valuable suggestions as to the grouping and practical location of the pistons. We believed his argument was correct, and in the construction of the next console a change for the better was made. Somewhere in the article under scrutiny it was suggested that separate pistons for pedal combinations could be used. As this was one of the points Mr. Farnam brought out, we also include this feature in our future construction, and furthermore do not hitch pedal couplers to manual combinations.

So here we have ample evidence that organists of note are keenly interested and do offer suggestions and advice in making the console do their bidding and help them to produce their playing more easily and artistically.

Not so very long ago I spent a pleasant hour with Dr. Clarence Dickinson at one of our organs, just looking it over. The position of the Crescendo shoes entered into the discussion. Before we got through we agreed that it would be a useful innovation to spread or radiate the shoes at the top where there were more than two. This we now are doing on present consoles. We will not tell here what were the particular reasons voiced for



MR. W. R. KNOX

Organist of Town Hall, Adelaide, Australia, who is doing his share on the opposite side of the world to make the organ a useful instrument in the community after the builder has done his part in building and installing an artistic instrument. The organ as an instrument depends upon a two-fold foundation for its success. The builder must do a good job of it, but no matter how fine his work may be the resultant product will be useless until a competent organist, who realizes his duty to the community, makes use of the instrument for the good of those who have made it possible in the community, church, or theater. Mr. Knox is another of Australia's recitalists who have been introduced to readers of this magazine through the courtesy of our Australian representative, Mr. Arthur Smyth.

the adaptation of radiating shoes, but will let you ponder over it. It looks good to us, however.

The intricacy of structural difficulties for the builder to place the couplers in most convenient locations should have no consideration in this matter for the reason that the convenience of the electric contact has simplified console construction to such an extent that the control of stops and couplers may be placed in the best locations possible for the convenient operation by the organist. In our experience with organists we find of course that their views differ.

To go into some detail we may state that in our consoles of warrantable size, where tablets are used for stop and coupler control, we always place the stop-tablets in a row above the upper manual and the coupler-tablets in a row above, though not so very much higher, so that the organist can operate both rows with the fingers of one hand at the same time, the coupler-tablets being placed above the respective manual stops. We have seen consoles in which the space above the upper manual was unnecessarily high and the several tablet rows placed too far apart, so that the music rack was raised inconveniently. The reason for this may have been that the interior

combination action required so much more space.

Mr. Hopkins writes on page 58, "The great advantage is that every _____ console has the same number of pistons, eight to each manual." Supposing the organ were a smaller three manual, each manual having from six to nine stops, would there still be eight pistons to each manual? This does not seem logical. We can understand that it might be well, where there were twenty stops to one manual, to have at least ten pistons.

We of course have now fairly complete standardization of consoles, perhaps as much as there is in automobile standardization. Yet the average citizen can readily pick out the different makes of cars, though if he were a good operator he could run any of them, because they have standard control. The cigar lighters and other side issues may be superior in one or the other, but they would not confuse the operator in "running the car."

There is no doubt but what console standardization could arrive at this point and we believe it has to a considerable extent. We do make an effort to meet the demands of patrons who want the stop-knob control, but these are in the great minority. The stop-tongue type of console has come to be regarded as standard for the present.

To return to the coupler arrangement, we have always provided a Coupler Cancel, to take off all couplers. We do agree that the suggestion of Mr. Hopkins, to have coupler cancels for each set of manual and pedal couplers, has some value. We may use it—and give Mr. Hopkins credit for it.

What is said in the same article about the pedals and mutation being "augmented" (ahem!) and other matters pertaining to touch, these belong to another sphere of organ construction, most instructive, constructive, and interesting indeed. With this subject I may plague you in another fit of writing.

*Unless they were placed where the accelerator should have been.—ED.

A BEGINNING

INCIDENTALLY, the same old programs of Bach, Franck, Vierne, Widor, et al. All good stuff, of course, and always new listeners to whom new fingers and feet and subtle thought send messages. To the major portion of attendants a quiet consciousness that they can do as well, if not better! Very, very little American composers. One man, Charles Pearson, did have courage to put on Nevin's IN MEMORIAM, as genuine a bit of music, in its simple directness and purpose, as anything foreign.

—ALBERT COTSWORTH, in Music News

Organ Stoplists

Presented as Information or for
Constructive Thought

HAMILTON, MASS.
CHRIST CHURCH
Fraze Organ Co.

"As the stoplist stands it represents our idea of the most comprehensive two-manual organ which can be designed, utilizing the amount of pipe material involved." Thus write the builders and we are glad to present the stoplist.

PEDAL

16	BOURDON 44
	Bourdon
8	Dulciana
	"Grossflote"
	"Gedeckt"
4	"Echo Lieblich"
	GREAT
8	DIAPASON 61
	Dulciana
	CLARABELLA 61
	"Gedeckt"
4	OCTAVE 61
	Dulcet
	Flute

SWELL

16	BOURDON 73
8	DIAPASON 73
	DULCIANA 89
	SALICIONAL 73
	VOIX CELESTE 61
	"Gedeckt"
4	HARMONIC FLUTE 73
	Dulcet
2½	Dulciana
2	Dulciana
1½	Dulciana
8	OBOE 73

Stops listed in quotations are those borrowed from registers of another name. One of the requirements of stoplists given space in these pages is that all stops borrowed from a given register carry the name of that register. We remind the reader that stoplists are not printed in these pages to show what an organ sounds like but merely to show how it was planned, so far as is possible in print. It is perhaps unnecessary to point out that when stop-name, pitch, dynamic powers, and borrowing are indicated fully in a stoplist, everything is accurately portrayed that can be to intellect and eye, it remaining for the ear alone to supply the missing quantities.

BENNINGTON, VT.

SECOND CONGREGATIONAL
Fraze Organ Co.

Another builder's organ, meaning "in this case we had absolutely no interference and are responsible for everything the specification contains"—which is the kind of a stoplist these pages wish to represent quite liberally.



MR. CHARLES N. BOYD

Director of the Pittsburgh Musical Institute, organist of North Avenue Methodist, faculty member of Western Theological Seminary, conductor of Tuesday Musical Club, chairman of Choral Music of N.F.M. He is a graduate of the University of Pittsburgh where he earned his A.M. degree, and is a Shriner. For three years he worked in the metallurgical engineering department of the Carnegie Steel Company, but his time now is devoted entirely to his many music activities in Pittsburgh, in which city he is one of the most important musicians. The Institute recently installed its own organ to accommodate the special class of organ pupils.

PEDAL

32	Resultant
16	DIAPASON 44
	DULCIANA 32
	BOURDON ONE 32
	BOURDON TWO
8	Octave
	"Gedeckt"
	Dulciana
4	Flute
	GREAT
16	Bourdon
8	DIAPASON 61
	Dulciana
	CLARABELLA 61
	"Gedeckt"
4	OCTAVE 61
2	Fifteenth
8	CHIMES 25
	SWELL
16	Dulciana
	Bourdon
8	DIAPASON 73
	DULCIANA 97

VIOLIN 73

SALICIONAL 73
VOIX CELESTE 61
GEDECKT 97

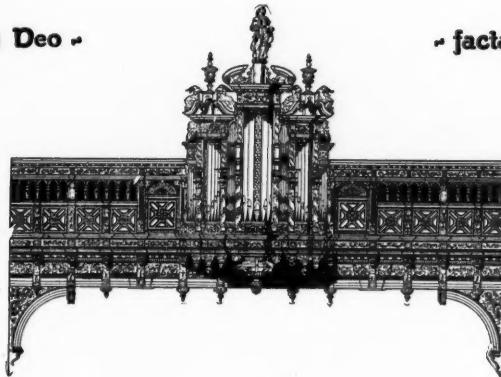
4	Dulcet
	Flute
2½	Twelfth
2	Dulcinet
1½	Tierce
1	Twenty-second
8	CORNOPEAN 73
	OBOE 73

CHOIR

16	Dulciana
8	Dulciana
	UNDA MARIS 61
	HARMONIC FLUTE 73
	FLUTE CELESEE 61
4	Dulcet
	Flute
2	Piccolo
8	FRENCH HORN 73
	VOX HUMANA 73
	CHIMES 25

- gratias Deo -

- facta non verba -



The Church



Under the Editorship of **Mr. Rowland W. Dunham** In Which a Practical Musicianship and Idealism Are Applied to the Difficult Problems of the Organist and Choirmaster

Mr. Dunham's Comments

DURING the past few years there has been considerable activity in the study and practise of improvisation. There is no branch in the art of music which makes greater demands upon the knowledge and talents of a performer than extempore playing.

We are all familiar with the furor that came through these efforts of certain French organists. Most of us are acquainted with the particular place of this type of performance in the French churches—the instrumental elaboration of plain song melodies following the choral version. The effect of this treatment is, in the hands of skilled musicians, artistic and suitable to the occasion. Some of the Parisian organists have established a fine reputation for their ingenuity and artistry in this direction.

Improvisation in a church service is an indispensable and fitting

thing. All organists should cultivate as much knowledge and skill as possible in this style of composition (for such it really is). The Guild has made provision in the Fellowship examination for the display of such proficiency.

According to history performers of the past, who were usually composers, practised improvisation in private and sometimes in public. We read convincing accounts of the extemporization of various movements by the famous personalities of the past. The accuracy of these estimates cannot be conjectured. If we may judge upon the basis of the accuracy of our modern press notices we should not give too much credence to the accounts.

With all due emphasis upon the value of improvisation as an asset to the organist for church use, I cannot understand why any concert player should attempt to introduce such a composition in a recital. There is more and more emphasis being placed upon the remarkable "features" of many of our organ recitals in the form

of a movement or even a sonata played extemporaneously upon themes devised by "prominent" musicians in the audience. In other words such performances have become a sort of a stunt with which the recitalist amazes and amuses the gullible listeners.

The first and most important reason for NOT using this now fashionable device is that there is so much repertoire that is available for recital use that one must wonder at the necessity of extempore vintage. Never have we had so much worthy organ music. I shall not name the various composers who have written music of fine quality for the instrument. Surely any composition improvised upon a theme which may or may not have any musical importance must be of such palpably inferior quality as to preclude it from any consideration whatever. If one examines the thematic material of the great masters there must be apparent at once the fact that these melodic bits were not the result of chance or the borrowings of others (except in a few notable instances). So we have in 99% of the occasions of public improvisations material of no value whatever. To make a respectable composition out of such matter would be a feat for a first rate composer with plenty of time, a pencil, paper and a large eraser. And the extempore player cannot erase! The wealth of suitable mu-

sic for the organ is sufficient to eliminate the need for these popular stunts.

Then we must consider the real artistic worth of the probable extempore composition. To invent a simple song-form that would possess attractiveness might be practicable and the result might indeed compare most favorably with much of the printed music. Any organist should be capable of such a feat. A recital is presumably the exposition of the finest and most representative music that the performer can find. Otherwise the recital should not be given. Can one seriously impose an improvisation upon an audience as meeting such a test? Surely there must be very few who in their secret hearts can lay claim to such skill. I have heard many of the improvisations of the present-day players. I have not heard one which could in any degree compare with hundreds of compositions that could have been substituted. In many of the performances I have been conscious of a total lack of inspiration and musical values which I expect to find in a recital. Even at best there have been stretches of padding which seemed to be a stock-in-trade for all these performances.

At the risk of considerable criticism I am placing before my readers a sort of "minority report", my personal opinion and reaction to the improvisation in public recital of music which must invite comparison with the remainder of a program. I shall even go so far as to state that from the highest artistic standards this thing simply cannot be done. At least I have never heard it.

Calendar Suggestions

FOLLOWING the usual custom the suggested list is given without designated numbers for each Sunday. Simpler music is in order with a selection of solos which are singable and practical.

"God shall wipe away"—Barnby
"O how amiable"—Barnby
"Grant to us, Lord"—Barnby
"Incline Thine ear"—Himmel
"O God Who Hast Prepared"—
Baker
"Hymn of Peace"—Coleott
"A Prayer for our Country"—
Voris
"The Recessional"—DeKoven

"Land of Hope and Glory"—Elgar
"The River of Life"—Calver

SOLOS

"Come Ye to the Waters"—Roberts
"How Beautiful on the Mountains"—Wooler
"Before the Throne of God"—Johnston
"Keep Close to God"—Vaneuf
"A Ballad of the Trees"—James
"From Day to Day"—Hamblen

ORGAN

Huhn—Pastorale
Jenkins—Dawn
Miller—Scherzo Symphonique
Ques—Idylle
Gaul—Chant for Dead Heroes
Baldwin—Sonata in Cm
Delamarter—Suite in Miniature
Clokey—Fireside Fancies

MR. JULIAN R. WILLIAMS
St. STEPHEN's, SEWICKLEY, PA.
James—Meditation Ste. Clothilde
Vierne—Arabesque
Dupre—Cortege et Litanie
Brahms—A Rose breaks into Bloom
Foote—Cantilena
Bonnet—Variations de Concert
"Lo in a Manger"—Schubert
"Go not Far"—Zingarelli
"A Legend"—Tchaikowski
"Come, O Thou Traveller"—Noble
"Wash me Thoroughly"—Rubinstein
"And they Brought Young Children"—Lambord
"And He Showed me"—Wood

Mr. Williams succeeded Mr. Jennings at a church where the standard was high and has succeeded in maintaining the pace and introduced many of his own ideas. We are glad to call attention to such an excellent list. Mr. Williams is widely and favorably known for his fine playing and his musicianly standards.—R.W.D.

MUSICAL OPINION LONDON JOURNAL CELEBRATES HALF A CENTURY

ENGLAND'S most distinguished music monthly of interest to organists, Musical Opinion, closed its fiftieth year with the issue of September 1927. As the journal reminds us editorially:

"The period of fifty years is one that has seen great development in the art of music. During this period we have been familiarised with the masterpieces of Bach; we have now the most intimate understanding of Beethoven, Schubert, Schumann, Grieg, Liszt, Berlioz, Wagner, most of whom were practically unknown fifty years ago. The face of music, whether harmonically or technically, has been completely changed."

A special Commemoration number was issued October 1st. Musical Opinion is a monthly journal of 100 pages or over, 8½ x 11½, small type with a great amount of text and advertising as well, and a department of half a dozen pages devoted to the organ and organist. It is a great achievement to render a service of half a century to a world of our fellow-men. Musical Opinion needs not so much the congratulations as the gratitude of the music world.

Synagog Music's Origin

Gregorian Chant Rather the Product of Ancient Synagog Music
Than the Predecessor and Inspiration of It

By RABBI LEON FRAM

 **F** YOU TURN to the article on Music in the Jewish Encyclopedia, you will find a Jewish scholar maintaining that the music of the synagog is largely copied after the Gregorian chant of the Catholic Church. For a long time this was the view as to the origin of the music of the synagog, prevalent both among Jewish and Christian scholars. Recently however, Professor A. Z. Idelsohn, formerly of Palestine and now Professor of Music at the Hebrew Union College, took it upon himself to challenge this thesis. He thought it was absurd to take it

for granted that the synagog, despite the rich tradition of music recorded in the Bible and in the Talmud, had no music of its own but was forced to borrow from its daughter, the church.

He determined to devote his life to a scientific study of the melodies of the synagog and to trace them as far as possible back to their simplest origins. He formulated one critical test by which he was to ascertain whether the songs of the Cantors were borrowed from the Gregorian chants, or whether the Gregorian chants were taken from the songs of Cantors. The test was to be as follows:

If he could find a Jewish community in a portion of the world which, in the first place, the church had never penetrated, and which, in the second place, was completely out of touch with the Jewish communities of Europe—the character of the synagog melodies of such a community would solve the problem. If its music were the same as the music of the European synagogs, it would indicate that all Jewish music had a common origin and that that common origin was much older than the church. If he found such a community with such music, then the resemblance of this music to the Gregorian chant would indicate that it was Pope Gregory who borrowed from the harmonies of the synagog to embellish the worship of the church.

Professor Idelsohn, being an indomitable and tireless investigator and inspired by a great zeal for his subject, travelled through every part of the earth where Jewish communities were known to exist and succeeded in finding several such test-case communities. In the heart of Arabia, in Africa, in Persia, and in India he discovered them. Here were Jewish communities in parts of the world which the church had not penetrated, which were situated in the heart of the Mohammedan sphere of influence; and yet the fundamental elements of their melody was like that of the European synagogs, and like that of the Gregorian chant. Professor Idelsohn recorded his findings in some five or six heavy volumes which comprise a monumental piece of evidence as to the originality of the Jewish music of worship.

In many of the communities which he visited, he actually found a powerful tradition to the effect that the melodies they sang were descended direct from the Temple of Solomon. It is quite possible, in view of the isolation of these communities, that the melodies to which they sang the Psalms are the very melodies which the Levites sang to the accompaniment of the instruments described in the last psalm—the Shofar, the drum, the harp, the lyre, and the loud clanging cymbals.

In the modern synagog ritual, however, phrases and verses are sung which were unknown in the repertoire of the Levites, the musicians of that shrine of animal



MR. LEROY V. BRANT

Who has contributed a series of articles to the church department on the subject of musicales and repertoire, with special reference to the presentation of cantatas. Mr. Brant was born Dec. 3rd, 1890, in Lexington, Neb., and is a graduate and Mus. Bac. of the College of the Pacific; at present he is in San Jose, Calif., where he is director of the Institute of Music, and of The Vallesingers.

sacrifice, the Temple of Zion. The Levites, we may take it for granted, confined their program to the Psalms, or similar compositions. The order of worship in the modern synagog, while it includes many psalms, centers around quite other rubrics.

For a long time, as is indicated in the New Testament itself, a rivalry went on in Palestine between two places of worship, the synagog and the temple or shrine. The temple was the place for the conventional form of worship by animal sacrifice. The synagog was primarily a place for the study of the Scriptures and for worship by communion with God in speech or in meditation. When the temple was destroyed by the Romans, the Jewish people and the Jewish religion survived the loss of the shrine because they had this synagog, or place of study and prayer, to fall back upon. This synagog developed a tradition of worship of its own. Thus, when the people had gathered together someone would deliver the call to prayer. He would say: "Praise Ye the Lord who is worthy to be praised." This, which was at first a natural spontaneous expression, became in time an idiom, a rubric, and was given a distinct musical setting. It is the "BORCHU" with which

the synagog service begins and upon which the Cantors lavish their most powerful tones.

Next in order came what might be called the recitation of the Jewish creed, or the "SHEMA": Hear O Israel the Lord our God, the Lord is One. No service was complete without the "SHEMA", and since it expressed the very soul of Judaism, the unity of God, it was clothed in time with the most mystic melody which the Cantor could conjure up. Other such rubrics or pegs about which the worship of the synagog was draped were the "Mi Chomoch", or the verse from the Song of Moses which reads, "Who is like unto Thee, O Lord among the mighty", and the "Kodosh Kodosh", or the scene from the heavenly vision of Isaiah in which the angels sing, "Holy! holy! holy! is the Lord of Hosts, the whole earth is filled with his glory!"

We have no evidence whatsoever that these rubrics which are typical of the worship of the synagog were ever sung by the Levites of the Temple, but there is fair ground for believing that the earliest Cantors who gave these synagog rubrics their musical settings worked under the influence of the Psalm-melodies of the Levites, which they still remembered or which came down to them by tradition from Cantor to Cantor, from father to son. Thus we have traced a clear though wavering line between the thousand-throated choir of the Levites and the melodies sung in the modern synagog or temple.

The triumph and climax of Jewish music is reached in the "KOL NIDRE"—that searching melody which is sung on the eve of the Day of Atonement, which many non-Jews have heard on the concert stage in the special cello and violin settings arranged by Bruch and which many more non-Jews heard for the first time in connection with the motion picture "The Jazz Singer". The "KOL NIDRE" is a comparatively late composition, having come to its present form, it is believed, in about the Fifteenth Century in Spain. Professor Idelsohn had analyzed it into its component parts and has found that it is a mosaic of all the old melodies to which those rubrics, the "BORCHU" and "SHEMA" and the others, had been set in the earliest days of the synagog.

We have found—thanks to the labors of Professor Idelsohn—that the synagog harmonies go back to a distant antiquity, and that the church must have borrowed its Gregorian chants and a good deal of its characteristic music from the rich stores of the Jewish ritual. But the most important feature of this discovery is not that we have corrected a technical error as to who borrowed from whom, but that we have found that even during the Middle Ages the church and the synagog had something in common. The Middle Ages are the period of prosecution, of hatred, and of blood-shed—they are the ages during which we have always pictured the church and the synagog as being far apart, as enemies. How wonderful it is to discover,

then, that even in those dark ages the two shared something in common—they sang the same melodies. And who knows, but that the fact of this something shared in common was the key which opened the door to this new world in which we live, in which church and synagog are friendly neighbors, each devoted to its own faith yet each respecting the other's faith.

If the church and the synagog are both being redeemed from the sin of intolerance and unbrotherliness, it must be, among many other reasons, because beginning from the Middle Ages they have had in common that universal language, that tongue of the spirit, that organ of the soul—the divine language of music.

shall have to change our method of pronunciation, at least when we sing. There are several letters that are especially troublesome: the vowels A and O; the consonants R and S.

The A is frequently pronounced with a flat tone without regard to its different possibilities, so we have AND pronounced like BAT, instead of the A in CALM. You will hear a song sung with a lovely tone when suddenly a flat AND will stick up like a sore thumb. There is a long list of these words, hand, land, banner, salvation, that, clasp, can, glad, etc. Watch out for them!

The S is difficult in that it is so easy to spoil the tone with a hiss. Watch the word that begins and ends with an S to make as little of the S sound as possible, and when the S follows a vowel be sure not to permit the S to smother the vowel, on which all tone is made. Then we have the tone O, frequently pronounced with a sort of flat whine as in OURS. The O must be rounded up in all words like honor, hours, God, the suffixion, and many others. Watch the O of every word in which it appears.

The letter R also must have special care. Those who listen in to "Cheerio" each morning on the radio must have noticed his beautiful voice with its charming pronunciation. The letter R has a tendency to push the tongue down in the back of the throat; but when the R is rolled slightly, it falls off the tip of the tongue, which is thus loosened and kept forward; so we either roll an R or drop it. Here is the rule:

Roll the R at the beginning and end of a word or syllable, and in a word when the R is followed by a vowel, as: ring, dear, cried.

When the R is followed by a consonant, we just drop it, we don't pronounce it at all, as: heart. Here we drop the R and it becomes HEART.

These two rules on the use of R are very simple; one's pronunciation is perfectly understood and becomes much more beautiful to the ear.

Remember we sing the vowel sounds only, and we enunciate the consonants. The R is a miserable letter unless rolled; it destroys the beauty of the vowel sound accompanying it, while, save at the beginning of a syllable, it is not needed to make the word understandable; so let it go unless it can be slightly rolled.

Of course there are shadings of different vowel sounds that are worked on by advanced singers, but for choirs of boys and girls these few rules will carry over into a beautiful pronunciation, and makes much more artistic singing. It is only with a beautiful tone that you can hope to have a distinctive choir; and beautiful pronunciation is a great step towards a beautiful tone.



Children's Choir Problems Practical Suggestions for Managing Junior Choirs and Cultivating the Child-Voice

By ELIZABETH VAN FLEET VOSSELLER



ATISFACTORY services can result only when the training of the choir has included such drilling on pronunciation that the words as sung are perfectly understandable. In order to be recognized they do not have to be flat, nasal, harsh, or unpleasant. Our language can be spoken beautifully, so why not sing it that way?

With small children the tone must be dark, so dark that frequently some words cannot be distinguished; but this is only the first step, and from a background of soft dark tones, a beautiful tone, rich and ringing, can be built up on lovely vowel-sounds with every consonant in the right place.

For the first two years of singing a child should be made to match every tone to an oo sound. This can be made in the front of the mouth if soft, and without a bit of pressure on the throat. This soft oo singing develops a clear, sweet tone, very pure and lovely; but as the voice grows, the tones must not be permitted to slide back in the throat, or to become hooky. Here the very soft hums play such a valuable part. Keep the hum on an M or an N; the M with lips softly closed, and the N with lips apart.

Long tones on a pp hum will keep everything loose, and the singer can hear what he is doing. The tone should be as small as a silk thread, and when it spins out in a perfectly

even thread, then it may be opened to something wider and bigger; but even then the tone should be only as big as can be made without changing the position or quality.

It is right here that different vowel sounds are introduced. Mr. James Bates of the School for Choristers in London gives a splendid exercise like this: Sing lone tones one by one on each of these seven vowel sounds: oo (in tooth); o (in ocean); aw in gnaw; o (in on); ah (in father); e (in egg); i (in pin), and then in the ascending scale sing the scale in the order the vowels are given.

Soft and intelligent practise of these vowels in these two ways, long tones and scales, will do much to free the tone and make the singing of different vowel forms easy. With this work for a back-ground attention should be given to the pronunciation of the words.

Much is said and written about the singing pronunciation, but for the life of us, we cannot understand how anyone can hope to make a beautiful tone on an ugly vowel sound, and we are sure the latter is never necessary.

The English people have such soft smooth voices; but we of the United States (for the most part) use our voices in a shrill, high and blatant manner. The vowels are flat, the nose is closed at the back, and of course if that is the way we talk, and our singing is to be like our speech, there is not much chance for real beauty; but if our singing is to be artistic, then we

Boychoir Work by Analysis
A Column of Analysis of Practical
Examples for the Benefit of
All who would Study

By JAMES J. HEALY

NDER the direction of Father Finn the annual concert of the Paulist Fathers' Choir is looked forward to with keen anticipation. January 24th the Metropolitan Opera House of New York was filled with distinguished persons prominent in the life of the Church, the State and Society in general.

The program was an ambitious if unspectacular one. It encompassed numbers culled from the schools of the early Italian, French, German, English, and, according to the program, Irish-American of contemporaneous importance. It also presented several soloists, boy sopranos, tenors, and basses.

It would unquestionably be much nicer to write that the choir performed magnificently, that the soloists were excellent and that the entire concert was an unparalleled success. The soprano part was inadequate tonally. The tones were thin, lacking in body, in color, and in quality. The boys presented a vocal front which visitors would do well to disregard as typical of the better boys choirs of this City or typical of what the Paulist Choir can do.

In piano passages the ensemble sounded to the greatest advantage and here at times we listened to really pretty singing. The tenors and basses, held in check, sang with a purer tonal emission and vastly more pleasant sound than distinguished their forte and double forte passages. It remained for the Praetorius "Lo How a ROSE" for men's voices to disclose the best singing of the evening.

Taken all in all, and again expressing ourselves critically, the Paulist Choir in this their latest concert showed room for material improvement. We recognise Father Finn's tremendous task in preparing such a big choir, and his handicap in securing the proper vocal material, but, our argument as a critic is that no choir or organisation should make a public appearance unless qualified to do a thorough job; and while we recognise the great difficulties encountered we can hardly excuse the sort of solo material presented from among the men—especially in that fane of music, the Metropolitan Opera House. Better no adult solos than such palpably inferior ones.

The singing of the boy soloist Master Joseph Laderoute, a 14-year-old Canadian who has recently come to this



MRS CARRIE B. ADAMS

Many of our readers in the churches where practical church music is the rule and the simple things are all that can be undertaken, will recognize the name of Mrs. Carrie B. Adams with pleasure and gratitude for the many melodious pieces of church music she has contributed to the repertoire of the volunteer choir.

City, was a thing of beauty and a real delight. This young boy had poise, true artistic insight, a quite remarkable voice, liquid, free, and lovely in texture; and as he stood on the stage of the Metropolitan calmly accepting the applause which demanded several encores, he was for all the world, the mature, grown, and seasoned artist in manner, and in style. Master Laderoute's singing will linger long in the memory of this writer because of its real appeal, his perfect diction, his elasticity of emission and his boyish disdain as he sang.

Service Programs

J. WARREN ANDREWS

Shuey—Angelus

Shuey—Vision

"Let there be Light"—Spence

"Trusting, Trustingly"—Gaines

REV. DON H. COPELAND

"Immortal, Invisible"—Thiman

"Lord Have Mercy"—Lvovsky

"Te Deum"—Dvorak

DR. CLARENCE DICKINSON

"Glorious Things of Thee"—Merrill

"O Come Let Us Worship"—Hebrew

"O Lord Most Holy"—Widor

"Bless the Lord"—Ippolitoff

"Christ Went up into"—Hageman

"May the Words"—Serbian

"Remember O Lord"—Boieldieu

"Hear My Cry"—Milligan

"When Peaceful Night"—Moravian

DR. FREDERIC T. EGNER

Kinder—Thrush

Nevin—Day in Venice

Kinder—Exsultemus

"God is our Refuge"—McFarlane

"Keep Me Lord"—Matthews

WILLIAM A. GOLDSWORTHY

"Praise ye the Name"—Nikolsky

"Morning Hymn"—Henschel

"Blow Ye the Trumpet"—Woodman

"Send Forth Thy Light"—Smith

"Ho Everyone"—Martin

"In that Day"—Nevin

DR. RAY HASTINGS

"Comes at Times"—Galbraith

"Still with Thee"—Foote

"By Babylon's Wave"—Gounod

"Light of Faith"—Scott

"Ho Every One"—Macfarlane

ARTHUR LESLIE JACOBS

"Fear Not O Israel"—Spicker

"Sing O Daughter"—Stevenson

DR. FOUNTAIN P. LEIGH

"Lord of Hosts"—Thayer

"Ave Verum"—Elgar

"Far from their Home"—Woodward

"Radiant Morn"—Woodward

NEW YORK'S TASTE

ANTHEMS USED BY CHOIRMASTERS

IN NEW YORK CITY

"Beneath the Shadow"—Dickinson

"Rejoice in the Lord"—Purcell

"Hymn to the Madonna"—Kremser

"Go not far from me"—Zingarelli

"Who is this so Weak"—Button

"Turn Back O Man"—Holst

"O Wisdom"—Noble

"Springs in the Desert"—Jennings

"When the Son of Man"—William

"In Him We Live"—Baumgartner

"Come O Thou Traveller"—Noble

"Holy, Holy, Lord"—Huerter

"Prayer Perfect"—Stenson

"O, The Great Day"—Martin

"Peace I Leave With You"—Roberts

"Ho, Every One"—Martin

"Fear Not Ye"—Spicker

"Morning Hymn"—Milligan

"Evening Hymn"—Milligan

"In Heavenly Love"—Speaks

"Come Unto Me"—Gale

"Tarry With Me"—Baldwin (3)

"O Praise Jehovah"—De Lamarter

"O How Amiable"—Rogers

"O How Amiable"—Rogers (2)

"Bless The Lord"—Ivanoff

"Lord We Beseech"—Franek

"Evening Hymn to Trinity"—Marks

"By the Waters"—Stoughton

"Lord of All Being"—Andrews (2)

"Bless The Lord"—Ivanoff (2)

"Come O Thou Trav'ler"—Noble

"O Be Joyful"—Franek (2)

"Now the Day is Over"—Marks

"Lift Up Your Heads"—Rogers

"Whoso Dwelleth"—Martin (3)

"Still With Thee"—Foote

"Still With Thee"—Rogers

"In Heavenly Love"—Batcheller

"I Am The Vine"—James

"Light In Darkness"—Jenkins

"Lord Thou Art Our"—Dickinson

"Like As a Father"—Martin

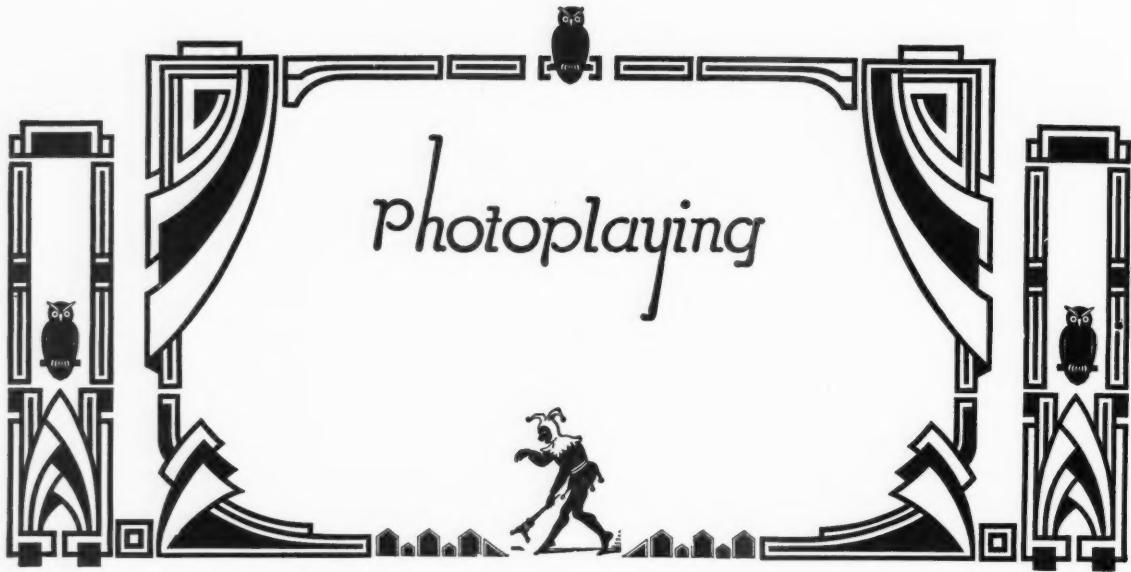
"In Heavenly Love"—Parker

"Rise Up O Men"—Noble

"I Have Considered"—James

"Trust Ye in The Lord"—Scott

"O Thou Whose Power"—Spicker



Photoplaying

Starting a School?

Of All Known Ways to Lose Money, Patience, and Friends
This is the Most Pleasant and Interesting

By L. G. DEL CASTILLO

HERE IS an odd thing. Some five years ago, maybe more, two conservatories, one in Chicago and one in Rochester, projected their visions ahead and noted the increasing popularity and importance of the theater organist. With acumen and foresight they accordingly instituted theater organ departments which grew and flourished. That is not so odd. What is odd is that no other pioneers followed their example until about a year or two ago, when there suddenly began a mushroom growth almost uncanny in its celerity.

What had been a sporadic phenomenon suddenly became an epidemic, and the theater organ school, which is as good a name as any, is overnight a recognized institution in our midst. What the source of this Jack-and-the-beanstalk development is no one can say accurately, save that the rise of the organist from the gloom of the pit to the glare of the spotlight has focussed attention on him as nothing else probably could have. I suspect the Sam-Katzian policy has helped a good deal. Feature or-

ganists are no novelty, but it took the new Paramount organization to standardize them and make every incipient organist's ambition slide solos and a double glissando.

It may very likely be the impetus and momentum of the Publix "presentation" formula that contributed largely toward creating not only the demand but also the supply for the theater organ schools. Certainly there must be some very sound basis for it, for the purveyor of organ instruction is far removed from the itinerant piano teacher who carried his library in a hand bag and his office in his hat as he peddled his wares from parlor to parlor. The complication in the case is that only once in a dog's age does the teacher find a student affluent or crazy enough to own his own instrument. It is a great deal like setting up as an instructor of steamboat pilots or trick elephant exhibitors. You simply can't depend on people owning their own steamboats or trick elephants.

The result is that you not only have to have an elephant to demonstrate with, but you also have to furnish additional elephants

that they can take off to the spare rooms to make stand on their heads. That, at any rate, is what seems to be going on to one who listens outside the practise rooms. If you do a little simple arithmetic based on the fact that the organ is called the King of Instruments for economic as well as artistic reasons, you can see that the proud owner of an organ school is embarked on an enterprise into which he has jumped off the dock in no light or spontaneous spirit. And incidentally it might also be mentioned that "this here" King is about as delicate in upkeep and durability as the average modern European monarch. With the possible exception of demise by assassination, the hazards of existence are about equal for both types.

While on the subject of the root of all evil, there are other items of upkeep that resist being ignored. Studio equipment is, of course, a flexible item varying with taste and requirements. As in any school, provision must be made for sitting space for classes elsewhere than on the Chinese rugs or linoleum, office bric-a-brac, and something for the patient to read while waiting for the ordeal, and last but not least, ash-trays on the consoles. Whether your rooms are furnished in Old Gold or Fatima, your modern student must have her smoke, and unless receptacles occupy prominent positions, it is demon-

strably simple to flick the ashes down between the pedals.

The crowning exasperation is the Fillum market. The use of commercial or inflammable film demands in most States fire-proof booths and licensed operators, which under normal conditions are bound to mean higher costs to be borne by the ultimate consumer or student. Conversely the use of portable projectors and amateur operators throws us back on the so-called safety stock of non-inflammable film. The student must have his movies for instruction, practise, and (ssh! trade hint) so he can have a better time.

Now if you think the current screen features are available on non-flam film you may have another think. The only market for it is clubs, schools, and similar organizations, and the output is consequently not only limited but also deleted for the self-conscious virtue of its users. With persistence it can be tracked down by a devious path, or, as the French would say, Pathe (this is strictly an inside joke). The situation is fortunately improving, what with the tendency toward having "movies in your home", and ultimately it is not unlikely that all commercial film will be made on safety stock. In the meantime it is only necessary to emphasize the warning that the man who uses commercial film in portable projectors is in the same class with the man who strikes the match to see if his gasoline tank is full. Epitaphs will shortly be required for both of them.

I have gone into these points at some length to indicate that the organist who enters this field must be given credit for something a little deeper than the impulse to earn a little pin money over and above his theater salary. He must be accorded the ideal, consciously or sub-consciously, of wishing to standardize and perhaps improve the specialized technic and methods of his profession. He is moreover the symbol of the undeniable fact that his work has attained the status of a full fledged profession.

I was recently impressed by a remark retailed to me by the Owner and Prop. of one such school to the effect that if he did nothing else he did intend to turn out two-legged organists. I believe his ambition to be typical of every such school in the country. A great deal of nonsense is spoken about

various trade schools, particularly the correspondence schools, much in the same vein as Tom Lincoln's disparaging remarks about his son Abe's nonsensical craze for learning. There is no honest profession (or dishonest one either for that matter) that cannot be plied more expertly as a result of skilled instruction.

To take just one instance, look at the schools of stage dancing, which I presume many people think of as get-rich-quick quack schemes. Nevertheless the result has been to raise the standards of ensemble stage dancing to the point where the applicant for a chorus position who cannot creditably perform all the routine steps might just as well move down one block from the Seventh Avenue booking agencies to the Sixth Avenue employment agencies. The next time you go to a musical comedy compare the chorus dancing with what you saw ten years ago before these schools were born.

Instructors who have invested thousands of dollars in a school are going to be particular about the brand of instruction they turn out. With no thought of disparaging the many theater organists who are doing creditable and effective teaching on the side, it cannot be gainsaid that there are a great many others who as teachers are utterly without conscience. The idea of trading on one's theater publicity to earn some extra money would not be in itself reprehensible if it were not so often accompanied by a beautiful indifference as to what constitutes real teaching.

If giving a beginner the WILLIAM TELL OVERTURE with the injunction to "play the basses with the left foot" is teaching, then I am Ben Turpin. If giving a pupil a lesson by giving him a free concert to listen to is teaching, then I am Doe Cook. If giving a pupil a lesson arbitrarily telling him what



ADVICE

This man started an organ school for photoplayers, fell from affluence to poverty, and was compelled to try to earn a living by almost any means within reason or near-reason. But he did not lose his kindheartedness and he posts this sign daily in conspicuous places so that all seeing it may be warned and advised against the time when they too well contemplate starting a school for theater organists.

every mistake is as soon as he makes it is constructive teaching, then I am Abou Ben Adem. The essence of good teaching consists first in giving a pupil a thorough drilling in fundamentals, and second in stimulating him to think for himself. It's ever so much easier to do his thinking for him, but it won't advance him any, save insofar as that particular piece is concerned.

That is certainly the chief responsibility of the teacher to the student. To take your teaching as a real job instead of so much dull routine is in itself worth while apart from any material rewards. It makes the work interesting, and the astonishing part of it is that the more the teacher puts into it the more he takes out of it himself. He begins to make discoveries that help his own playing just as much as the student's, and make the lesson worth more to both of them.

Now how about the responsibility of the student to the teacher? If you say there ain't no such animal, I will remind you that that's what the drunk said on suddenly viewing his first ostrich. As a matter of fact, I think few Doubting Thomases would make any such denial. To those who would, I suggest going to any teacher of established reputation and taking a few lessons without doing any practising between, and see how long the arrangement is permitted to last. Certainly there is assumed a definite obligation on the part of the pupil to prepare his lesson by adequate practise.

But there is more, and it is here that many students fall down. The lesson should not only be practised, it should be practised intelligently. Ignoring the tendency of most pupils to fool away part of their time, a temptation particularly strong on the theater organ with all its seductive gee-gaws, there is an even commoner and more vicious fault. That is to practise mechanically and unintelligently, by blindly going over and over a piece without any coherent attempt to analyze its details.

I believe it is this tendency that is responsible for so many students' statements that they just simply can't play when they get in the presence of the Mahster. When they were practising they played it just perfectly, but now they've gone all to pieces. They just don't know what's got into them.

I know what's got into you mes-enfants. Your mistakes are being pointed out for you for the first time, and what you thought was a perfect reading was simply riddled with errors. You were guessing at pedal, or you failed to remember the key, or you disregarded the phrasing, or you thought that an accidental affected only the note it was placed in front of, or you played the rhythm the way the notes were incorrectly spaced on the printed page. Yes, you were.

There are too many players, amateur and professional alike, who get what might be called a bird's eye view of My Old Kentucky Home or any other piece, and then drape over the rough outline of the vista their idea of what the piece might be like if it were like that. No piece can be accurately studied except by working it out measure by measure, note by note, scanning each beat from the top note ALL THE WAY DOWN to the bottom, instead of reading the melody, glancing at the accompaniment, and guessing at the bass. Only in that way will its pitfalls be hurdled, and only in that way will the drudgery of practise justify itself.

There is a final way in which the student owes a responsibility to the teacher. That is in representing him in public as a product of his instruction. The ethics of this relationship are so elastic as to almost elude the humble seeker after truth. What of the pupil who takes one lesson? Or four? Well, obviously enough, if he quits before the teacher has had time to

accomplish anything, he should be honest enough not to misrepresent himself as being a product thereof. What of the student who nibbles from the hands of several teachers, absorbing a little here, a little there, and mostly musical indigestion? I suppose he had best announce himself as a composite product, and let him fight it out.

These are, however, minor points. The major responsibility is that which lies with the graduate pupil not to play below his best, and in the rut of daily performance drift into lazy habits which deny his instruction. I doubt if there is any phase of musical activity in which there is any greater temptation to drift into slipshod playing than in the organist or pianist of the smaller houses where four- and even five- and six-hour shifts are not uncommon. Whether these conditions will ever entirely disappear no one can say. Personally I haven't enough faith in the millennium to think they will, unless it is through the medium of canned music, which is obviously no consolation.

Nevertheless it must be emphasized, if necessary, by jabbing a sterilized pin into the organist at fifteen-minute intervals, that he owes it to himself and his teacher, if he has had one, to keep on his toes every minute, waiting for that day when Roxy is going to happen in and say, "By gum, I need that boy to open my new six-manual Sears-Roebuck at the new 10,000 seat house in Chicago." Then you wake up.



AND THIS MAN DEMONSTRATES

that it is ever so much more joyful to be a spot-light organist than to try to teach one. A spot-light organist has the eyes and ears and plaudits of the multitudes, whereas he who starts a school has only bills and complaints against the fortissimo 32' Bombardes, and sometimes he has to trade the Bombard for a Dulciana just to please fastidious fellow-tenants who don't like music all day long in the next-door suite, even if it's good. Mr. Paul A. Heidemann of T.A.O. Staff is the artist.

Searchings

Rambling Paragraphs that Tell What Is to be Found Along Broadway
And Other Places Also

The Roxy has at last discovered one or two really good films. It made the most of the opportunity too. Even with the worst of films, and the Roxy has evidently been shelved, the Roxy performance as a whole is satisfying. Mr. Lew White has an occasional opportunity to do real experimental work with the three consoles of his Kimball Organ, and Mr. Rothafel has been kindly enough disposed to place the orchestra at his service also.

One Roxy event in which the three consoles and the orchestra of about 90 players combined has already been reported in these pages by Mr. White himself and the technique of it was given too.

In favor of the Paramount there is this one thing to be said, that it does advertise its organists. When Mr. Jess Crawford is not advertisable it turns to Mr. Sigmund Krumgold, one of the finest stylists of Omnia Gallia. Mr. Krumgold can take a messed-up pot of organ tone, unscramble it, and draw forth strains of real music and seemingly pure tone. And that's going some.

Summer is coming and the visitors from our forty-seven other States are going to be scanning Broadway theaters rather severely; the churches are virtually closed; theater organists are the only remaining active professionals. I believe that five years ago, if I may be pessimistic for a moment, we had more to offer than we have today. But we shall see about that later. After a lapse of a season or two T.A.O.'s reviewing staff have recovered enough to start work again, and work it is, sure enough. What is electricity? I suppose Edison still says he doesn't know. What is good photoplaying? We still say we don't know, but we'll make a bargain to tell about what we find and say how it impresses us; the generation itself will later answer the question as to what is good and bad in theater work.

There are very few organists' names on the programs now. For the most part all our once big houses are ignoring their organ equipment and considering it merely a necessary evil.



MISS JESSIE T. GUNN SHOWS HOW

to make the best of it. Two years ago she went from her home town of Lynn, Mass., where she had been playing in the Olympia, to the State Theater, New Bedford, Mass., and was assigned one of the usual cement dumps known in theater parlance as a Dressing Room. Some theaters do not give their organists even that. Miss Gunn has an eye for the beautiful and the appropriate, and her little work shop at the State supplies more than a convenient place to make up her scores, and spend her in-between hours. There is a radio which furnishes entertainment when it's wanted, there are pictures of all kinds on the walls, there is a magazine cabinet in the lower right corner with a very good magazine showing first on the list (modesty forbids our naming the magazine), and there is a great file of music all carefully arranged and triple-indexed—by subject, composer, and mood. Miss Gunn goes the profession one better by employing a highschool girl as librarian, whose duty it is to index all new music and keep music in order after Miss Gunn has taken it from the files.

After an absence of several years we again went to the Rialto that was once famous for its music. Mr. Adams was once there (he probably remembers), and Mr. Krumgold; this time the usher said they had three organists and Mr. Barnes was at the moment doing the work. They seemed to like Mr. Barnes. "He's a Southern boy, 'sbeen playing since he was thirteen years old." The little orchestra tugged away at the job and did its best, but Mr. Barnes was more capable of doing what was required of him; his accompaniments were a good part of the picture.



THE SOCIETY has issued its first Year Book, an attractive 9 x 12 of 20 pages, including the program of the April 12th Vaudeville Show, and a list of S.T.O. members.

The Society was organized in 1921 and began with the idea of a membership by examination, but the examin-

ations were temporarily discontinued a few years ago in order to further the growth of membership. During the regime of Mr. Adams there was originated the idea of monthly Morning Demonstrations of photoplaying. These demonstrations have been an important factor in the development of the finer points in photoplaying and the Society has had the cooperation of theaters and managers in providing places and equipment for the events.

The Vaudeville Show was the feature of the season's events and the program included, besides music selections of all sorts, both by home talent and by professional, dramatic recitations by Mr. Geiger, Gillis and Normanton by courtesy of Irving Berlin, college humor by Dietrich and Patton, a piano hodgepodge by Stewart and Mason, pianologue by Brock, and Marsh McCurdy's Jazz Band.

Los Angeles Theater Organists Club

THE FOURTH Annual Frolic of the L.A.T.O.C. was given at the Forum Theater, midnight April 17th. Harry Mills, president, outmastered Charlie Murray as Master of Ceremonies.

Claude Reimer handled the big Kimball for the entire show excepting one number, and did it in splendid showmanship style. The opening overture was a splendid arrangement of Raymond with excerpts of "Hit the Deck" interpolated by Paul Carson and Frank Lanterman who directed the ensemble of fifteen portable organs and celestes. While most of the program was burlesque and travesty, of high entertainment value to the visiting customers, the original musical numbers of the Freed, Jensen, Dunlavy, Medealfe, and Broadbent showed the splendid ability of these organists and displayed to advantage the exceptional versatility of the California organists.

The program included, in addition to the usual music numbers, Three Scenes of Nothing; Tableaux Vivant, interpretations of recent film hits, with Mr. Engeldinger as production supervisor; Bertie and Her Musical Pills, Miss Kober and three of the male members; pianologues by the two Freed; Medealfe and Broadbent in a screen-song novelty; and La Terpentina, by the Famous Belching Ballet, twelve of the men and girls of the Club.



DR. DICKINSON'S
HISTORICAL
LECTURE-RECITALS

NEW YORK 1928

AGAIN on the Tuesdays of February in Union Theological Seminary, New York, Dr. Clarence Dickinson presented four Historical Lecture-Recitals on the general subject, "The Eternal Creative Will Revealed in Music: Rhythm, Line, Color, Worship." Dr. Dickinson remains the foremost exponent of unusual program-building and his series is again given in full.

Rhythm, the Pulse of Life
Perpetual Motion: Middleschulte's INTERMEZZO, for pedal organ and 4 kettle drums.

Primeval Rhythm: "GOTTERDAMMERUNG" excerpt, for organ and percussion; "HERALDS OF THE THUNDER GOD," an American Indian theme, organ, kettle drums.

Intensified Rhythm: Wagner's WALKEURE RITT, organ duet.

National Rhythms: Yamada's "O SEA GULL", Japanese folksong, for voice; Scott's "LITTLE BELLS OF SEVILLE", voice.

Smoothly Flowing Rhythm: De Severac's VALSE ROMANTIQUE, harp.

Thematic Rhythm: Huding's Theme, from "DIE WALKUERE", organ, drums.

Regularly Recurring Rhythm: Moussovsky's SEAMSTRESS, organ.

Concurrent Rhythms: Cornelius' "MONOTONE", voice.

Varying Rhythms against a Constant Theme: Respighi's SICILIANO, harp.

Stately, Measured Rhythm: Muffat's ADAGIO, organ.

Syncopated Rhythm: Strickland's "DREAMIN' TIME," voice.

Descriptive Rhythm: Chasin's RUSH HOUR IN HONG-KONG, organ.

Rhythm Creating Atmosphere: Debussy's AFTERNOON OF A FAUN, organ and "High-Sounding" Cymbals.

All Rhythmic Resources: Tschaikowsky's OVERTURE OF 1812, tympani, bass and snare drums, tambourines, cymbals, bells, and organ.

Line: *The Corporeal Element*
Scale Line: Second Century GREEK HYMN, organ.

Ecclesiastical Line: "ALLELUIA"
Traditional.

Folksong Line: "PLOUGHMAN'S SONG" from Mt. Ararat; Armenian "FOUNTAIN SONG", vocal.

Bare and Parallel Lines: Huchbald's SIT GLORIA DOMINI; Ducis' REJOICE BELOVED CHRISTIANS, organ.

Interweaving Lines: Milton's "THOU GOD OF MIGHT"; Weekes' "O CARE, THOU WILT DESPATCH ME", vocal.

Fugal Line: Bach's FUGUE from SON. 1, violin.

Lines Multiplied and Adorned: Byrd's "I THOUGHT THAT LOVE"; Wilby's "LADY WHEN I BEHOLD THE ROSES", vocal.

Portrait Line: Traditional "ARMENIAN SHEPHERD'S SONG," vocal; Chopin's NOCTURNE EF, violin.

Interrupted Line: Dialogue: Gounod's "ANT AND THE GRASSHOPPER", vocal.

Line Creating Atmosphere: Debussy's LITTLE SHEPHERD, violin.

Interchanging Lines for Pictorial Effect: Weekes' "NIGHTINGALE", vocal.

Rich Possibilities of Line: Overture DIE MEISTERSINGERS.

Color, Atmosphere: *Emotional Element*
Color through Change of Scale: Major and Minor Traditional "OLD SCOTCH NOWELL", male chorus, organ.

Color through Tonalities: National Tonalities, Old Scotch Ballad "MAGGIE

AIR YE SLEEPIN'", vocal; "SICILIAN CHANTEY" from Castellamere, vocal.

Color through Suggestion: Rubinstein's "SERAPHIC SONG", vocal.

Color through External Decoration: "FRA POCO A ME RICOVERO", Lucia.

Color through Scale Variation and Rhythm: Saint-Saëns' DANS MACABRE, organ duet.

Color through Dynamics and Chromatics: "SUMMER EVENING", "I'M COMING HOME", Folksong-Palgren, vocal.

Atmosphere: A Change of Musical mode for Each Change of Mood: Hindu Ragas, with tambura accompaniment: "KALYAN", "JOGIA", "BHAIRAVI", "Tori", "NAYAKI KANARA", vocal.

Color through Harmonization: Schumann's "DREAMING LAKE", vocal.

Impressionistic Atmosphere: Horsman's "IN THE YELLOW DUSK", vocal; Debussy's "LE CATHEDRALE ENGLOUTIE"; cubistic, NOTRE DAME CATHEDRAL, Ornstein, organ.

Atmosphere through Suggested Discord of Overtones: Hindu Instrumental Music on Sitar of Seventeen Strings.

Atmosphere through Tone Quality and Theme Association: PRELUDE, LOHENGRIN, organ.

Atmosphere and Color through Contrasting Tonalities, Modern and Gregorian: Dunn's "SALVE REGINA", vocal.

Worship Music
Consciousness of God's Power and Might: Hayden's "HEAVENS ARE TELLING", vocal.

Fear of Might and Judgment: Rossini's "INFLAMMATUS", vocal.

Consciousness of Sin: Penitence, Byzantine Liturgy "LORD HAVE MERCY"; Manifold "KYRIE" for Elevation

of the cross, vocal.

Prophecy: Clokey's "SHARON SHALL BE A FOLD"; Byzantine "FESTIVAL HYMN TO THE VIRGIN", vocal.

Fulfilment: "GLORIA IN EXCELSIS" from Liturgy of St. Chrysostom; Lapland "CHRISTMAS CAROL", vocal.

Joy in Fulfilment: Mozart's "ALLELUIA", vocal.

Adoration, Vision, Communion of Saints: "WE ADORE THEE", Hebrew Liturgy; "CHERUBIC HYMN", Liturgy of St. Chrysostom; "SANCTUS", Gounod, vocal.

Life in the Spirit of Worship: Doing God's Will: Holst's "God's WILL"; Love and Service: Thomson's "KNIGHT OF BETHLEHEM"; Great Democracy of the Kingdom of God: Koeneman's "WHEN THE KING GOES FORTH TO WAR", vocal.

Glory of Life and Death in the Light of Worship and Service: Dickinson's "EASTER LITANY", vocal.



Australia

by
ARTHUR
SMYTH
Official
Representative

THE CITY of Sydney is to have three new cinema theaters. One, the Regent, has just been opened; another, the Capitol, is to be opened in a month's time; and the third is in course of construction. The Regent, a fine handsome building in the heart of the City, has installed a Wurlitzer with Roy Devaney at the keys, which, with a good sized Orchestra under the baton of Signor Kost, supplies the musical accompaniments. The Capitol will seat 3,000 and is what I believe you call an 'atmospheric' theater. The 3m Wurlitzer with a Diaphone on 25" wind seems rather startling and indicates that noise will claim a portion of the musical program.

Frankly and finally, the music I hear at picture theaters makes me sick! It is demoralizing all taste for what is good and encouraging a sloppy sentimental feeling for just — rubbish. I am of the definite opinion that the cinema music we invariably hear from the Unit Organ is doing an immense amount of harm.

Lillian Frost, concert organist, returned last week from her trip to Europe, and will resume her weekly recitals at the Pitt Street Congregational.

The new 3-manual 40-stop organ at the new Christian Science Church in Sydney was opened recently by the organist, who has the privilege of

being also your special Correspondent. This organ was built to my design in every detail, and is the first really fine modern instrument to be built here. I should like you to hear it. The tone is inspiring and the balance in the ensemble — just wonderful!

The organist of St. James', Sydney, G. Faunce Allman, gave a midday recital recently, Bach's Gm FUGUE and ANDANTE CANTABILE from Widor's 4th were the most notable items on an interesting program.

Chicago

by
LESTER W.
GROOM
Official
Representative



AS AN educational work for the class, more than for its usual somewhat wearisome self, Stainer's "CRUCIFIXION" was presented by the Ensemble Class of Northwestern University, with Mr. Horace Whitehouse at the organ.

The Apollo Club, with a 1926-27 season deficit of \$8,500, is rejoicing that at the end of this season only \$1,700 of this deficit remains. The upward stride in finance has been accomplished through the faithfulness of the members and the unparalleled success of "THE MESSIAH" and the Bach "B-MINOR MASS" performances. At the annual dinner April 30th, the success of Mr. Harrison Wild in his thirty years of effort was noted. At the last concert of the season Wolf-Ferrari's "NEW LIFE" and Goring-Thomas' "SWAN AND SKYLARK" were sung, upon which the critics reported favorably.

Mr. A. N. Ekwall leaves the Belden Ave. Baptist after eighteen years as director of music. Mr. Harold B. Maryott will take his place. Mrs. David I. Martin is organist.

Mr. and Mrs. Barnes entertained the Van Dusen Club at their home in Evanston April 17th. Mr. Fred Faassen, Miss Emily Roberts, and Mr. Barnes played organ solos, and Mr. and Mrs. Barnes, and Miss Dorothy Hinkley and Mr. Whitmer Byrne played organ-piano duos. April 23d they entertained the Chicago Artists' Association, at which time, beside Mr. and Mrs. Barnes' organ-piano duos, Mrs. Marie Edward Von Ritter and myself were the organ soloists. Mr. Barnes' residence organ now is being moved from its present location to his new home which is being built a short distance away.

Mr. Leo Sowerby's recital at St.

James' proved to be a true Paradise for the initiated; there should not have been any of the others there, as the program—Buxtehude, Dubois, Franck, Russell, Delamarter, Vaughan Williams, and Sowerby—was unyielding and severe, but also mighty enjoyable. As a listener from the organist's standpoint, I cherish the hope that Mr. Sowerby will continue in this vein, despite its almost certain failure to reach the great numbers, and particularly do I hope this because there are few who can interpret these great compositions with such perfection and scholarly playing as he exhibits. Hid from view, his interpretation reveals his personality in spirit clearer than the eyes could find in reality, and yet with all the secure exactness of touch and technic which could be found in the Symphony orchestra.

A new Möller organ was opened at the Austin Congregational April 24th, the occasion being a Festival Service of the Guild. Mr. George H. Clark, Mr. Barnes, and Mr. Harold B. Simonds were guest soloists, and in spite of the impossibility of securing practise on the instrument previous to the concert, the evening was a treat. The building has just been completed and the organ builders were in difficulty for tuning time, since so much other noise continued throughout the day. The one point which strikes the writer as being unreasonable is the architect's location for the organist. The choir faces the congregation, the director (visible from the congregation) faces the choir, and up in back of the choir, against the front wall, the highest place in the choir-loft, is located the console. For the music forces to be so plainly visible to the congregation is to insert personality between the congregation and the spiritual object of the service, and will not be found practical in this enlightened age. I agree fully with the claims of some of America's foremost church musicians that the chancel form, if the choir is in front, or the rear position for the choir, are ideal, since they do not force the church folk to gaze upon either the singers or the organist and his sometimes exaggerated motions.

Nothing artistic can be accomplished under a parsimonious management. The artistic success of the American Opera Co. is due to the opposite condition. And yet, profits cannot accrue unless a satisfactory financial appeal can be made to the public. If the guarantors remain willing to cover the loss, however, it is probable that American opera will flourish before very long, since its artistic sincerity is manifest already to many who have been bored by the cheapness to which many of the foreign artists have descended for popular approval.

Cleveland

By
PAUL H.
HEIDEMANN
Official
Representative



A PROGRAM was given April 1st at the First Presbyterian, East Cleveland, of vocal, harp, and organ numbers. Mrs. R. A. Carle played two Guilmant numbers and SONATA TRIPARTITE by Nevin; the harp-organ duets were CAPRICCIOS by Lemaigre and AN MONASTERE by Kreiser.

For several years it has been the custom at the Museum of Art to give the Pergolesi "STABAT MATER" on Good Friday evening; this year it was presented with Mrs. Edwin Arthur Kraft as contralto soloist, a double quartet of women singers, Arthur W. Quimby at the organ.

The Cleveland Ladies' Chorus of 80 voices sang at the Franklin Circle Christian Church on the 11th assisted by Ida M. Reeder, organist.

On the 20th, the Cleveland School of Music gave a faculty concert and J. R. Hall played the Guilmant MARCHE FUNEBRE ET CHANT SERAPIQUE.

A joint meeting of the Guild, Musicians' Club, and Women Music Teachers' Club was held this month at Hotel Allerton.

The last week of April the choir of the First Baptist, under C. B. Ellinwood gave the "STABAT MATER" of George Henshel with Roy Crocker at the organ.

Denver

by
FREDERICK J.
BARTLETT
Official
Representative



WE HAVE HAD the pleasure of listening to two recitals on the Macky organ by Prof. Rowland W. Dunham at the University. Your Correspondent presented Gounod's "MESSE SOLONELLE" and standing room only was the order; we were forced to repeat to satisfy the good Boulder folk that wished to hear this work.

The new 4m Welte was opened at Colorado Springs, Mr. Boothroyd, a visiting English organist, playing the dedicatory.

Our good friend, Mr. Clarence Reynolds, Denver city organist, has

joined the staff of KOA. They are putting on a stunt night in which they invite the public to try to stump them on the playing or singing of any piece of music known. They have access to the libraries of Knight-Campbell Music Co., Chas. E. Wells Music Co., and the Denver Public Library. Mr. Reynolds is ready for his summer recitals given each day at the Auditorium.

Prof. Dunham presented the concert version of "CARMEN" at Colorado University. He planned to have a chorus of 100 voices, assisted by an orchestra.

[Mr. Bob West, organist at the new Denver Theater has left; his place is being filled by Miss Julia Dawn who came to Denver from Dallas, Texas. She is being featured as both singer and organist. We state this as a sidelight on the Editorial in the April T.A.O. However, so far very few women organists satisfy us in every particular. We hope the Editor will not suffer loss of sleep through his proposed discussion of console. We have a few pronounced ideas on this matter ourselves, but we rather hesitate to put them into print because we do not care to face the probable riot which would ensue.

Detroit

by
ABRAM
RAY
TYLER
Official
Representative



THIS has been distinctly choral month, though the organ has been much in evidence. At the Art Institute there have been many mixed programs. April 1st Louis Fisher played the Tchaikovsky CHANSON TRISTE, the negro DEEP RIVER etc. while Edgar Danby contributed a FUGUE ALLA GIGUE of Bach, the FINALE from the FIRST SONATA of Guilmant, and the SCHERZO from the STORM KING SYMPHONY of Dickinson.

On the 6th, the Choir of the Central Methodist, Pontiac, under that sterling baritone and director, Archibald Jackson, came to town and sang Stainer's "CRUCIFIXION" beautifully, with Dr. Francis L. York at the organ. They also sang Gounod's "GALLIA". The Symphony Chorus gave us our Annual performance of the Bach "PASSION" with the assistance of Beecher Aldrich's (Christ Church) boys, and Charles Frederic Morse's Madrigal and Orpheus Clubs, the usual soloists and orchestra. On the 8th D'Avignon Morel with the Knights of Columbus

Choir gave a magnificent program from the Catholic standpoint, including for organ the CHORALE in A minor of Franck, etc. On the 13th your humble Representative was called on for the second time this year. On the 15th Miss Elizabeth Harris, assisted by Helen Kennedy Snyder (who also assisted at my "Quiet Hour" April 29th in Temple Beth El) and Master Stuart Shives. April 20th the Choir of St. George's Lithuanian Church, under Bronislaw Nekrasas, who played an organ group to open the program, did a program including some very fascinating folk songs. The Mu Phi Epsilon society had a program on April 27th with the ALLEGRO from the FIRST SONATA by Borowski, played by Vera Thomson.

April 17th the Orpheus Club sang a light but technically almost flawless program. The Club showed the results of the preparation they made for their New York trip with the "MATTHEW PASSION" performers, and reached heights that speak volumes for their artistic artistry. More singers, a better balance of parts, a sheer contempt for technical difficulties, and an enthusiasm and devotion in their response to Mr. Morse's subtle hands (he does not use a stick) that should make him very proud.

Detroit now has a REAL Bach Chorus of its own. Last year I was enabled to say some very nice things about them, but their second concert in Orchestra Hall on April 22nd surprised even the blase critics of our dailies. Young Ed Ossko has in the year since their last appearance turned a very good choir of church singers into a second edition of the wonderful St. Olaf's choir. With but one false note (the attempt to turn an upright piano into the semblance of a cembalum by inserting a newspaper between hammer and wire) it was an evening of startling performance.

Truly Detroit "DO GROW" in artistic achievement. You'd better come and see for yourselves to the Guild convention in June.

Los Angeles

by GEORGE E. TURNER
Official Representative

MR. DUDLEY WARNER FITCH, of St. Paul's Cathedral, assisted by Vera Van Loan of Redlands and Otto Hirschler of Long Beach, played a joint recital at the Long Beach First Methodist under the auspices of the Southern California Guild, April 17th.

Dr. E. P. Delevanti, R. S. M., formerly of London and now of Santa Monica, gave organ recitals Easter Sunday at the First Reformed and St. Paul's Lutheran.

The 4m Austin in the Philharmonic Auditorium has just been tuned to

concert pitch and will be heard in conjunction with the orchestra in many important compositions during the coming season.

The Lenten series of recitals at St. Paul's Cathedral, presented Dudley Warner Fitch, Sibley Pease, Percy Shawl Hallett, Walter S. Skeele, Otto Hirschler, Amedee Tremblay, Walter Hartley, Minnie Jenkins, Mildred Brockway, and others.

Mr. William Ripley Dorr, of the Wilshire Presbyterian, who combines organ playing, boychoir training, and salesmanship, has sold a Hall Organ to the First Methodist of Ventura.

The Westminster Church of Pasadena has begun the installation of a Reuter 4-66, purchased through H. C. Sturgis.

The silver loving cup for generosity goes to the vestry of St. John's Episcopal Church, who have presented Dr. Roland Diggle with a two-months leave of absence with pay. Dr. Diggle sailed from New York May 2nd for England where he will visit his mother and brothers for the first time in 24 years. We expect him to bring back a fine selection of foreign publications for our edification.

The York Rite Cathedral of Long Beach is to install a Reuter organ with two consoles, one in the auditorium and one in the music room.

The First Congregational of Pasadena dedicated their new building Easter Sunday. Mrs. Helen V. Woolf presided at the console of the Spencer organ just enlarged and modernized by the Austin Organ Co.

Mr. Sibley Pease, of the Elks Temple, has been appointed organist of St. James Episcopal, and in addition to his new work as representative of the Robert Morton Company, has installed a modern 2m theater unit organ at his residence for teaching and practice purposes.

Mr. Gustave Viehl will officiate at St. John's during Dr. Diggle's absence.

Among this month's recitalists were Amedee Tremblay, Clarence Mader, and Albert Hav Malotte.

Mr. Arnold Dann, until recently organist of the First Methodist, Pasadena, has assumed his duties as organist of the Grove Park Inn, at Asheville, N. C., and is succeeded at the Skinner 4-48 by Dean Walter E. Hartley of Occidental College.

New York

MUSIC WEEK was recognized chiefly by the N.A.O. and the Wanamaker Auditorium; elsewhere it was conspicuously ignored; newspapers gave it the minimum attention. Mr. Frank Stewart Adams played for the first showings of the "Beethoven" film; other organists participating were

William Neidlinger, Ernest White, George William Volkel, Lillian Carpenter, Mary A. Coale, Anna Carbone.

Mrs. Bruce S. Keator gave a Console Party at St. Andrews when Ernest F. White played the new Welte to a party of the elect. The West Point Academy choir of 150 men under Mr. Frederick C. Mayer sang in the Columbia University chapel service April 15th. Hugh Porter conducted and Edward Rechlin played in the Lutheran Oratorio Society's second concert in Town Hall April 25th.

Pius X School of Liturgical Music announces its usual summer course for church musicians, dealing with Gregorian chant, choir conducting, Liturgy, the Justine Ward Method, organ aesthetics and Gregorian forms, etc.

The University Glee Club under Channing Lefebvre gave a concert in Carnegie Hall April 26th.

Mr. J. Thurston Noe, of Calvary Baptist and assistant to Dr. Russell at the Wanamaker Auditorium, has been appointed to Clinton Avenue Baptist, Newark, where a new organ is in prospect. Mr. Noe has been successful in handling larger chorus choirs and will develop one in his new position in his native city. He has been with Dr. Russell the past twelve years.

Knabe & Co. developed a bad case of generosity in Music Week and gave away 28 pianos the first day, promising a total of 100; only requirements were that the applicant should be a music student and come in with his teacher to prove it. Who wants to start this habit among the builders of organs?

The Philharmonic announces at least 110 plavers for next season and lists 103 concerts from Oct. 4th to April 15th. There are supposed to be 119,811 seats in all during the season for students at 25¢ to \$1.25 each.

Among the Wanamaker recitalists during the first half of May were Palmer Christian, Charles M. Courboin, and Chandler Goldthwaite. Mrs. Fay Simmons Davis came over from Jersey to have her General Electric Choral Club give its first public concert May 9th in Hotel McAlpin. Mrs. Virginia Carrington-Thomas was soloist in a musical over WJZ May 6th. Mr. Samuel A. Baldwin closed his season at City College May 13th, playing for the 1180th time.

St. Patrick's Cathedral spent \$189,965 during the past year. The running expense of the Cathedral amounted to over \$132,000.

Union Theological Seminary announces the establishment of a School of Church Music, to train choirmasters. The announcement says it seems desirable that those who are to lead in church music should be educated in fellowship with men preparing for the

Christian ministry and to some extent in the same class-rooms. That seems reasonable. It says further: "New York is the greatest center of musical education on this continent". That's nice too. The director of the new school is to be Dr. Clarence Dickinson, probably the most outstanding figure in church music in America, certainly a man for whom the organ profession has the profoundest admiration and respect. Associated with Dr. Dickinson are Canon Douglas, Dr. Miles Farrow, Frederick Schlieder, Dr. David McK. Williams, and others.

Dr. Roland Diggle was a visitor to the City on his way to England to visit his parents and friends after an absence of two dozen years in America.

The N.A.O., backed by the New York Presbytery, held its second conference on church music, with particular reference to hymns and congregational singing, and laid plans for a third meeting in Madison Avenue Presbytery under the leadership of Mr. Seth Bingham for May 14th, which will be reported in detail in other columns of this or the next issue. These activities are largely the result of the leadership of Mr. Reginald L. McAll, president of the N.A.O. and officially connected with the New York Presbytery.

Oberlin

by
GEORGE O.
LILLICH
Official
Representative



In a recent inter-collegiate glee club competition held in Carnegie Hall, New York, the Dartmouth Glee Club, directed by Mr. Homer P. Whitford, '15, won first place. By virtue of this victory, Dartmouth has two legs on the championship cup which must be won three times to become the permanent possession of any college. Mr. Whitford is the college organist at Dartmouth.

Mr. Arthur Croley, who has been serving as instructor in organ, has been reengaged for the coming year.

Mr. Selby Houston of this year's graduating class has been appointed instructor in Theory for next year.

Mr. Bruce Davis, of the organ faculty, was heard in the opening recital of the new Marr & Colton at the Park Theater in Williamsport, Pa., March 29th, playing entirely from memory.

Mr. Donald Gilley, '28, directing the choir of the Church of Christ, Lorain, Ohio, presented Stoughton's "WOMAN OF SYCHAR" at the First Congrega-

tional of that city April 1st. Mr. Gilley played a short recital before the cantata.

Mr. Merritt Johnson '25, instructor in organ at Wesley College, Grand Forks, N. D., was recently presented in a recital of his own compositions by the local chapter of Sigma Alpha Iota. The compositions were written for piano, organ, violin, and voice.

Mr. Darrell Dayton, '28, who was heard in recital at Finney Chapel March 27th, has recently been appointed instructor in organ and piano at the State Normal, Cheney, Wash.

The choir of St. Andrews, Elyria, Ohio, presented Gounod's "GALLIA" March 25th and Dubois' "SEVEN LAST WORDS" April 6th under the direction of your representative.

Omaha
by
**MARTIN W.
BUSH
Official
Representative**



THE NEBRASKA A.G.O. added two names to its guest book recently. One occasion was a dinner given Mr. Charles Galloway of St. Louis, during his sojourn here when he played and lectured for the Nebraska M.T.A. Convention; the other when a luncheon was given for Mr. George Clark of Grace P.E., Hyde Park, Ill., on his return from having opened a 3-25 Casavant in the First Presbyterian, Lincoln, Nebr. A group of Omaha organists had sojourned there to hear him play.

Mr. George Johnson of the Riviera has been meeting with gratifying response in his weekly recitals of legitimate organ music Sunday noons; incidentally, probably easing his conscience over the necessity of playing illustrated song solos the remainder of the week.

Ever know of names seldom linked with sensational musical exploits, who are never the less, bulwarks of strength in a community's musical life in general and church music in particular? Such a one is Mr. J. H. Simms of All Saints P.E., who has given over 30 years of his life at that post. Backed by sturdy English traditions, and of an aggressiveness and independence that has made for absorption of all the good this country has developed, he has labored with a zeal and constancy for ideals in church music, most inspiring. Numberless organists have come through his gentle but firm pedagogic hands and never cease to prize his friendship and counsel in the evolution of their careers. A casual

service list of his includes such as Noble's G-minor "COMMUNION SERVICE" complete and Candlyn's "RIDE ON" and "O SAVING VICTIM"; I can assure my readers that the quality of their readings were as worthy of Manhattan as of Omaha.

The Omaha Symphony concluded its season with a gala concert in which Dr. Howard Hanson conducted his NORDIC SYMPHONY, Rudolph Ganz played the Tchaikowsky CONCERTO, and the orchestra, Beethoven's PASTORAL.



Portland

by
**FREDERICK W.
GOODRICH
Official
Representative**

THE NEW Temple Beth Israel is ready for the dedication. A magnificent building in a lovely setting. Mr. William Robinson Boone, their organist, will preside at the new Reuter. The Central Presbyterian has a rebuilt Kimball and the Laurelhurst Presbyterian rejoices in a new 2-21 Wicks.

The magnificent Portland Theater is now open. It is the finest theater building in the Pacific West (San Francisco and Los Angeles please take note). The decorations are gorgeous and there is a 4m Wurlitzer. Mr. Homer McDonald is a very capable organist and plays a good concert selection at each performance. The fine Oriental Theater on the East side is also attracting large audiences. There is a good orchestra and Mr. Glenn Shelley is doing fine work on the organ.

Mr. Lucien E. Becker has finished his series of recitals at Reed College. Reed has a good Estey presented a few years ago by one of the principal merchants of the city. Mr. James Bamford recently dedicated his residence organ with a recital by Mr. John Stark Evans, of the University of Oregon. Your Representative gave a largely attended recital at the Guenther residence organ of Mr. Thomas Roberts in the Capital city of Salem.

St. Louis News Summary

By N. WELLS
Official Representative

THE MISSOURI A.G.O. sponsored an organ recital and Guild service, presented by Mr. Alfred Lee Booth and his choir of 26 at the Webster Groves Presbyterian March 11. Mr. Booth played a composition of his own: THOUGHTS ON CHRISTENDOM'S FIRST SUNDAY MORNING, also the

SUITE by Ernest Douglas, winner of the \$500 Kilgen prize at the N.A.O. convention held in St. Louis last August. It was a splendid program and was thoroughly enjoyed and appreciated by the Guild members.

Mr. Charles Galloway has been engaged as choir director and Sunday night organist of the Third Baptist. The Apollo Club of 68 under Mr. Galloway's direction sang at a special concert in East St. Louis for the convention of the Southern Illinois Teachers Association of some 4000 delegates. The Apollo Club, concertizing for 34 years and the Morning Choral Club (women's voices) organized 37 years ago, will affiliate next season. Such a combination means a concentration of efforts; and in union there is strength; there's room and opportunity for bigger things; the separate efforts of the male and female sections may be continued and add charm as well as variety to the programs. Both clubs will be under the efficient direction of Mr. Galloway.

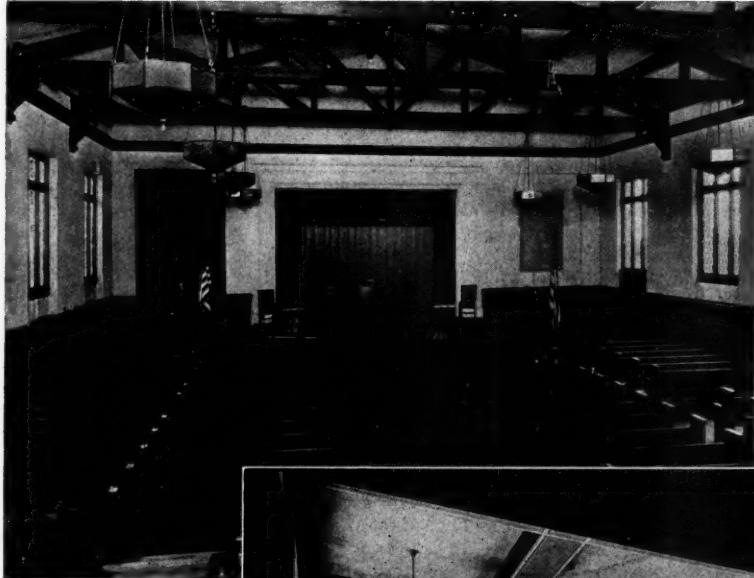
Mr. Ernest R. Kroeger presented a lecture recital on "Descriptive Music" March 10 at Washington University, closing with his own composition MARCH OF THE INDIAN PHANTOMS. Descriptive music is sure to make an immediate appeal to the uninitiated as well as to those who have no special musical training but intelligence and a modicum of phantasy. A long list of students of the Kroeger School of Music were heard April 14 in recital. Students of Mr. Edgar L. McFadden and Miss Wilhelmina Nordman were heard April 9.

Following an annual custom Stainer's "CRUCIFIXION" was presented twice during Holy Week at the Music Hall of Vandervoort's Department Store under the direction of Mr. W. M. Jenkins.

Mrs. Claude Beal played for the annual Easter program of the Musical Research Club April 10 at St. Paul's M.E. Mrs. Lillian Craig Coffman gave an interesting program April 24 at the Carondelet Y.M.C.A. in which she appeared as pianist and composer. The Knights of Columbus Choral Club gave its annual spring concert at the St. Louis University Auditorium under the able direction of Mr. Wm. Theo. Diebels.

The church choir of Emmanuel Church is again preparing an operetta to be given in the large and splendidly equipped auditorium of the school. Mr. G. Herman Beck is the director.

A remarkable and interesting program of Hebrew Traditional Music was given April 20 at Temple Israel. The address, interspersed with music, was delivered by Rabbi Leon Harrison: Hebrew Music — its origin, its soul-stirring mission, its effect on the world music. Mr. William John Hall



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Estey Organs in Intermediate Schools

Intermediate schools are a growing field for pipe organ installations. It has become regular practice to provide an organ chamber for the auditorium in most new educational buildings of any size.

Estey has supplied a number of intermediate schools, both public and private, with instruments. The Brooklyn organ shown above is a three manual of thirty-eight stops. The Irvington organ has twenty-three ranks, a Xylophone, Harp and Chimes. They fill a genuine need in the activities of these schools.

ESTEY ORGAN COMPANY

BRATTLEBORO, Vt.

displayed the Kilgen organ to its best advantage.

The Holy Cross Church Choir of 60 gave two concerts after Easter, one under the auspices of the A.G.O., singing 12 numbers a cappella. The longest number was Bach's "MY SOUL O PRAISE THY MAKER", lasting six minutes. Mr. Walter Wismar is making a specialty of unaccompanied singing, which all competent choirs should do.

The April meeting of the A.G.O. was held the 23rd at Central Presbyterian. Mrs. Doyne C. Neal directs the musical affairs. Her pupil (Miss Dorothy B. Williams opened the program by playing, from memory and well, Bonnet's CONCERT VARIATIONS. The church quartet, augmented by four additional singers, sang seven Easter anthems, some of the best Russian numbers by Kopolyoff, with the director of the organ. It was another opportunity to observe and appreciate the work of a colleague, as in the case of Mr. Booth and Mr. Hall. Followed the business meeting; three candidates announced their intention to take the A.G.O. examinations. Miss Louise Titcomb, F.A.G.O., was elected to represent the Chapter at the Detroit Convention. The May meeting, the last of the season, was Composers' Night. The annual election of officers resulted in: Dean, Mr. Alfred Lee Booth; Sub-Dean, Mr. Hugo Hagen; Secretary, Mr. W. Langtry; Treasurer, Miss Katherine Carmichael, A.A.G.O.; Registrar, Miss Anna Petri; Auditors, Mrs. Geo. Coffman and Mr. Carl Braun. The retiring officers, who had all served for two years, were given a hearty vote of thanks. Our best wishes to the new administration!

Washington

by
THOMAS
Moss
Official
Representative



MANY and varied have been the musical offerings during the month past of interest particularly to organists and choir directors. Palmer Christian gave a high class program on the new but limited 3-27 Lewis & Hitchcock organ at the beautiful Grace Lutheran April 24. He played superbly. Three of the numbers would never be missed from any organ program, as far as this reviewer is concerned. [They were two vocal solos and the collection.—THE ED.]

R. Deane Shure's cantata "THE ATONEMENT" was sung at Mount Vernon Place Church. It is a good work; the choruses are notably effective. It was repeated at the Fox

Theater the next day, and again at the Church the Sunday following. Mr. Shure is doing splendid work with the chorus, for they are enjoying a busy season. Recent engagements have taken them to Baltimore, Rockville, Leesburg, Frederick, Gaithersburg, and Winchester.

Warren F. Johnson, whose chief business is not organ playing, but who shames many of us in performance, played at Peabody Conservatory May 3, compositions by Reger, Karg-Elert, and Max Gulbins.

The second annual choral festival program, which included groups from 30 Washington choirs, 4 men's glee clubs, and 8 women's choral organizations, totaling some 500 voices, sang in excellent manner at the Central High School May 2, under the inspired leadership of Dr. Daniel Protheroe, the guest conductor. Dr. Protheroe achieved wonderful effects, with but one rehearsal. "HOLY, LORD GOD ALMIGHTY" by Stewart had to be repeated, as did also Protheroe's "SONG OF THE MARCHING MEN". The Church Music Council presented the program this year. The Council is made up of representatives from local musical organizations. It is promoting the better class of church anthems.

Charlotte Klein gave a recital at Mount Taber Church April 29. T. Guy Lucas gave the last of the series at St. John's on May 2nd. The spring festival of chamber music at the Library of Congress consisting of five concerts from April 27 to 29 brought some well known organists to the city as guests. Among those present were Dr. Fred Wolle, Lynnwood Farnam, Clarence G. Hamilton, Dr. William C. Carl, Harold Gleason, Wallace Goodrich, and Dr. Alexander Russell.

Youngstown

By INA F. HAZEN
Special Correspondent

YOUNGSTOWN admirers of James H. Rogers listened with much pleasure to his lecture on American Music, given at the Playhouse. Mr. Rogers' opinions and delightful humor were most refreshing. He was assisted by local artists who furnished musical illustrations, several of them from Mr. Rogers' own numbers.

Frank Fuller gave the opening recital on the 3-28 Votteler-Holtkamp-Sparling organ at South W.P. Church last month.

Easter cantatas were not as numerous this year as previously, several choirs devoting their efforts to miscellaneous programs. Among those given were: Shelley's "LIFE AND DEATH" at Trinity M.E.; Stainer's "CRUCIFIXION", at St. Luke's and Memorial Presbyterian; "OLIVET TO CALVARY" at St. John's; Dubois' "SEVEN LAST

WORDS" at Central Christian; "THE RESURRECTION" by Manning at First Presbyterian; and "THE STORY OF CALVARY" by Adams at Westminster Presbyterian.

The latter was the only one attended by the writer, who came away most enthusiastic over the splendid effects achieved by this fine group of musicians. The performance was notable for attention to detail and fine finish. Mr. Funkhouser's ability to produce beautiful coloring was as usual most apparent.

The combined choirs of St. John's Episcopal and First Presbyterian, Frank Fuller and Henry V. Stearns, directors gave "THE DAUGHTER OF JAIRUS" by Stainer, May 13th at St. John's. Mr. Fuller directed and also acted as tenor soloist, and Dr. Stearns was at the organ. With a chorus of 80 this proved a fitting offering for music week and was a commendable step in the development of a feeling of unity and friendship among the church musicians. It was given under the auspices of the Northern Ohio Guild.

D. L. Spooner has resigned as director of music at First Baptist; his successor has not been named.

Mrs. J. Hornberger is filling the place of Harold Funkhouser at Westminster. Mr. Funkhouser is on leave of absence until fall.

WE OURSELVES

It is not very often we have time or space to speak of ourselves; we take the time now as we write and hope for the space when it comes paging time.

Miss Vosseller has had so many letters asking all sorts of questions about work with children's choirs that she has at last organized a summer course. Now we shall see just how seriously letter-writers take their questions.

Recently in submitting another article for her column Miss Vosseller commented privately:

"I am sending you on some stuff, which is worth hundreds of dollars in content, though the casual reader will glance over it and throw it aside. It has taken me about thirty years to arrive at a place where I could write it."

Only the masters of their craft can truly appreciate the value of the things they write for the benefit of others. A reading of the article in these pages will be most powerful aids to those who are seriously in earnest in their work.

As another instance, another member of T.A.O. staff has been employed and paid by several readers to visit their churches, analyze and criticize their music. That's progress for you. The only sure way to gain solid progress too, for no man is capable of judging his own music accurately in detail.

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ART OF ORGAN BUILDING by George Ashdown Audsley: In two volumes, De Luxe autographed edition only, 9 x 13, 1,365 pages, four hundred plates, hand-made paper, bound in half-vellum. Price on request.

ENCYCLOPEDIA OF MUSIC AND MUSICIANS by Waldo Selden Pratt, \$6.00; Revised and enlarged version, 1924; 1,450 articles, 7,500 persons, 235 community records, etc. etc.; 6 1/4 x 9 1/4, 976 pages, illustrated.

ENGLISH CHURCH MUSIC by Gardner and Nicholson, \$4.00: Invaluable information for the student and beginner, refreshing and inspiring for the professional; deals with practical church music at its best; 6 1/4 x 8 1/4, 232 pages, numerous examples.

FIRST LESSONS ON THE ORGAN by Gordon Balch Nevin, \$1.50: "The purpose is to provide a close-knit and systematic approach to the organ, with economy of time and energy; to cover the student's needs during the first year or less;" 9 x 12, 96 pages.

HINTS ON ORGAN ACCOMPANIMENT by Clifford Demaree, \$1.00: Full of practical suggestions, thoroughly illustrated, recommended to beginners especially; 5 x 7, 43 pages.

HISTORIC CHURCHES OF THE WORLD by Robert B. Ludy, \$5.00: A delightful reference work in story and picture, covering Europe and America; of incalculable inspirational value for church organists; a book you will cherish and oft refer to; beautifully printed; 7 x 10, 325 pages, most profusely and finely illustrated.

HISTORY OF AMERICAN MUSIC, by Louis C. Elson, \$6.00: Invaluable to the musician, packed with information, delightfully written; endorsed by T.A.O. without reservation; 1925 edition, 7 x 10, 423 pages, profusely and beautifully illustrated.

MODERN ORGAN by Ernest M. Skinner, \$1.25: Deals with the main features of the successfully artistic modern organ; 7 1/2 x 11, illustrations and drawings.

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ORGAN OF THE TWENTIETH CENTURY by George Ashdown Audsley: A master-work by the world's greatest writer on the organ; deals with tonal and artistic matters, and with design; 7 x 10, 500 pages, beautiful photos and drawings; out of print, only a few copies available; price on request.

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of the future as already outlined in his other books, and adds an hitherto unpublished wealth of new materials; many actual specifications with detailed comments. We recommend it to every organist and builder; 7 x 10, 262 pages.

VOICE PRODUCTION, FUNDAMENTALS OF, by Arthur L. Manchester, \$1.25: Invaluable lessons in tone-production for the choirmaster, whether with child or adult choirs; arranged in lesson form, illustrated adequately with examples; a book that can form the basis of choir work for a period of years; 5 x 8, 92 pages.

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Program Criticisms

Rambling Thoughts on the Palatability
of Feasts Musical Offered by
Organists for Public
Enjoyment

Elgar — Pomp and Circumstance
Russell — Bells of St. Anne
Yon — Concert Study 1
Karg-Elert — Starlight
Weaver — Squirrel
Bonset — A Mighty Fortress
Wagner — Pilgrim's Chorus
Wagner — Evening Star
Wagner — Tannhauser March

THIS program represents at least an honest effort to make a recital what it should be, acceptable to the public, neither trashy nor cheap. There is variety of style and the numbers are well contrasted. The important item of familiarity enters into it favorably—audiences enjoy something they recognize, and Elgar and Wagner numbers furnish that element. Something could have been substituted for one of the big Wagner numbers, but in the whole the program shows taste and discernment.

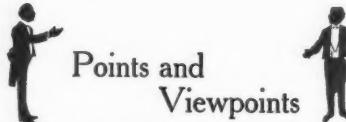
Two points come to mind which have been troubling some of late: First why do organists play the Yon STUDY at recitals? The answer is perfectly obvious. This is purely a pedal study, and one organ school insists on each pupil's using it daily over a period on account of the facility of alternate toe movement it develops. The pupils call it their daily bread. Pianists do not use Czerny Studies in recital nor do singers entertain with Marchesi vocalists. We are sorry to say it seems like cheap vanity in organists to use this number in recital. It is especially cheap when the program annotations state just how many notes are played in so many minutes. We have all been guilty of some such stunt and ought to be ashamed of ourselves. If we have to resort to such measures to attract why not have a few vaudeville acts interspersed in our programs? Pietro Yon has written some fine sturdy music and we would suggest that recitalists play the first movement of his CHROMATIC SONATA instead of this pedal stunt. We would be playing much better music and preserving our self respect.

The second point brought out is suggested by THE SQUIRREL: Why will composers attempt descriptive music on the organ? Call it Gazelles at Play, A Flea in a Desert, Rats in the Barn, or anything else, and it means the same thing. Portraiture, action, and words are the only way in which description can be conveyed. Instrumental music can in a sense create a mood or impression, but never a description, as, let us say, of an animal, or scenes of either city or sea. These

instrumental descriptions of domestic life, fifteen million Fords, etc., are as inane as they are foolish. Let us stop our imitations and write the real thing—let us take our deepest and greatest impressions of life and translate them into music for the organ; even if we fail we grow at each attempt, and it is better to do a good thing badly than a cheap thing well.

This program is one of the many signs that organists are considering their audiences, and other programs too give evidence that the long hypnotic spell cast over us by the French School is gradually wearing off. For all of which heaven be praised.

—WILLIAM A. GOLDSWORTHY



SLAMMIN' US

By CHARLES PAUL TANNER

IN THE January 1928 issue you devote several columns to a well deserved eulogy upon Prof. Jepson. Splendid! But why talk about his compositions "La Jingara" and "Cortege" so persuasively—and then give us no clue to the publisher who can supply them? My music dealer has been endeavoring since January to find them for me, all to no avail. We poor dumb subscribers who are supposed to have sense enough to profit by the reading matter in your magazine signally fail to reap any benefit if we can't procure the manuscripts you so highly endorse.

'Nother slam. Dr. R. Diggle is a fine chap. But we can't procure the music he so enthusiastically dissests on Pages 3 and 4 of the same January issue. We personally are not interested in what Dr. Diggle plays on his melodeon before sugaring his grapefruit, or what publisher has sent him which, unless we can buy a copy from some publisher with the proceeds of the little John Bach Mozarts' weekly piano lesson.

In short we, bursting with zeal to assiduously practise Triumphal Chorus by Crackel, and Chanson Joyeuse by Brittain, have ordered from E. B. Marks (Paxton's American Agent), Presser, Schirmer, and Ditson, and get "No" for an answer. Fine business, not!

My point is this. Why not give us reviews of things some of our publishers can furnish? Or at least find for us.

I guess you can run your magazine without my help, but why the deuce don't you write about music that we can find in the shops of our leading houses?

TRY THIS METHOD

Send your order together with your

check or money-order for ten or fifteen dollars to one of the publishers whose names and addresses will be found in our pages, and tell them the publisher's name as Dr. Diggle's reviews give it. If that doesn't work, then send your order and check to us and we'll go over to Europe and bring the blamed stuff back to you right away.—THE OFFICE.

P.S.: The point is, send that check first with the original order; then the dealer will know he has the money and you mean business. You'll get your music all right, even if, as we threatened above, we have to go over to Europe for it to please a reader.

THAT COMPETITOR

By FRANK H. COLBY
In The Pacific Coast Musician

DON'T FOOL YOURSELF about your competitor. It is all very well to say I am so occupied with my own affairs that I haven't time to consider other people. That is all very well insofar as other people's business is concerned—the general inquirer and advisor is not welcomed by many.

But to shut one's eyes and ears to what the rest of one's own world is doing produces just what may be expected—blindness. Your competitor may have found a better way of doing a thing; his advertisements may be more attractive; his audiences may be larger; his pupils may perform better; he may have a larger patronage.

If any one of these things be true, the first thing to do is thoroughly to realize the truth; the next thing is to act on it. Learn, if possible, what or how the competitor succeeds where you do not. There is no patent on such things.

Nobody ever got anywhere in business or professional life by despising his competitor. Make him an asset instead of a liability. Don't overlook him—learn from him.

The competitor from whom one may learn is not a person to belittle. Telling how worthless other people are does not improve one's status in the eyes of the public. It were much better to go out of one's way to praise a competitor than to go out of one's way to belittle him. The first suggests largeness of vision, while the latter speaks only of jealousy.

PARIS DAYS

By PAUL E. GROSH

WHEN I was studying in Paris (1922-24) I was one day dining as usual on the Boulevard St. Germain-des-Prés when I noticed a sandy-haired American. Thinking him a bit lonely as is quite possible even in Paris, I asked him if he was interested in hearing some good music—I knew of a good concert that evening. He made a reply of only passive interest but my companion, a budding composer then



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studying in Paris, was keenly interested in the stranger. We discovered later that he was Leo Sowerby and a few years later we renewed our passing Paris acquaintance when I turned pages for him in a recital in the Fourth Church, Chicago.

MR. ABRAM RAY TYLER
A BEAUTIFUL Norman Gothic church, a new 4m Aeolian, an original A.G.O. at the console, such was the treat offered music lovers Jan. 23rd. [Neither the Author nor the program say where.]

Bach—Prelude and Fugue Em
Godard—Gothic Suite
Liszt—Evocation Chapelle Sixtine
Buck—Rondo Caprice
Alkan-Franck—Priere
Brewer—Winter Sketch
Lester—Southland Song
Gliere—Melodie
d'Evry—Consolation
Improvisation

The architect has been none too kind and has placed a great handicap by locating the console in out-of-the-way corner where it is impossible to hear the Echo with shutters closed, and almost impossible to judge the general effect of the main organ, especially in accompaniments.

Mr. Tyler talked on the significance of the three numbers at the top of the list in his usual manner, particularly appreciated by a lay audience. In the lighter parts of the program he used a string back-ground, over which he projected various tone-colors; coloring is one of his strong points.

The pedal technie did not get across because of a lack of suitable registers. As was to be expected from a pupil of Dudley Buck, the RONDO CAPRICE was rendered with especial grace and sprightliness. Instead of using all the tonal possibilities in one or two numbers Mr. Tyler chose a different color for nearly every piece, barring, of course, the climaxes. This was especially noticeable in the WINTER SKETCH, where he employed the cheerful Diapasons.

At the end of the program the audience requested that the theme for the improvisation be taken from the hymn "Beneath the Cross of Jesus." Mr. Tyler used this rather impossible theme in contrast with the virile "Ein 'Feste Burg" and worked both to a majestic climax.

The art of improvisation is but little exemplified here, the writer having heard but one other local organist who could take a theme and develop it satisfactorily. This, however, is Mr. Tyler's long suit.

—EDWARD C. DOUGLAS

A RECITALIST GETS A WALLOP JUST between you and me he is a flat tire. He is a very genial fellow to meet, but when it comes to delivering

the goods there seems to be something missing. His Bach was terrible and the other numbers rather mediocre. He plays upon the audience with the Vox and Chimes quite a bit and closes every punk number with an immoderately long hang-on. The sonata was dry as bone and he began the recital with a school-boy improvisation. I suppose I shouldn't criticize our big artists but I just couldn't pass this opportunity of giving you an ear full of what I thought.

THE FOUR HUNDRED CANONS

By JOANNA RODMAN MURRAY

Canon at the octave, canon at the fifth,
When you hear our Farnam you'll
know that Bach's no myth;
Canon at the seventh, canon every-
where,
Also augmentation—stop! don't tear
your hair!

Canon at the second, the sixth, the
ninth, the third;
Canon aimed straight at you. But I
give you all my word
That your heads will not be blown off,
nor your arms, nor legs, nor feet,
For Farnam's at the console and his
disposition's sweet.

Canons by inversion, and by stretto if
you please,
For Farnam plays with vigor, yet with
caution and with ease;
So sit right tight and listen, and he'll
play you, con brio,
A chorale, fugue, concerto, and a
beautiful trio.

REGISTRATION BUREAU COOPERATIVE WORK THAT SAVES MONEY FOR ALL

THE BUREAU recently had an opportunity to fill an attractive college post in one of the Eastern states, new organ, recitals, charming environment. We had no applicant to offer at that time.

Readers sometimes think that merely to register with the Bureau means just the kind of an opening they want within the next week or two. Organ positions are much too seriously taken on the part of the employer to be lightly handed around in this way. Sometimes the Bureau is successful in placing a registrant within two weeks after his application is filed; again registrants have been listed for several years without finding the kind of an opening they required.

Far too many specify the Metropolitan district, where salaries are low and applicants exceedingly numerous. Some are incapable of Episcopal work, many are women organists, some are too old, some are too young—and each of these conditions out-classes an applicant. It's neither the

fault nor the will of the Bureau; it's the fault of conditions. Expecting the impossible does not help conditions.

Early in December a call came for a substitute in an Episcopal evening service, but we could not fill it. Every time the Bureau fills a position, an organist saves five or ten percent of the money involved. The only cost to the registrant is the postage on his letters.

SELLING RECITALS

SOME OF THE ESSENTIALS OF A DIFFICULT BUSINESS

ANYONE who has gone thoroughly into all branches of activity in concert-giving procedure must have made the following discoveries:

First: That the attraction (individual and collective) is the foundation on which the industry rests and is entitled therefore to just compensation for artistic services rendered. Where there is also a prestige which commands a box-office value that element must receive its proper consideration.

Second: That the wholesale manager performs a necessary and highly important function as middleman in bringing together the attraction and the local management and is likewise deserving of adequate compensation for his vision, sagacity, industry and the hazard assumed in the performance of his tasks.

Third: That the local management (individual, club or other organization) which presents an attraction or course of attractions is the outlet through which the supply of artists is delivered to the consuming public and is therefore part of the keystone in the arch.

Fourth: That the public, which must be relied on for aesthetic, moral and financial support of whatever music or allied-art presentations are offered, is correspondingly justified in expecting a quality of achievement commensurate with the money charged for it and conforming to the standard it is represented to be.

A lengthy investigation by The Musical Digest leads to the belief that co-operation by artists, wholesale managers and local managements can supply every remedy required to cure any existing evils. But it can come only through whole-hearted co-operation—something exceedingly difficult to bring about in any manner other than gradual.

—THE MUSICAL DIGEST, New York.

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Convent of Jesus and Mary, New York City.

St. Rosalia's Church, Pittsburgh, Pa.

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St. Joseph, New York City. And a number of others for different centers in the United States are now on the way to completion.

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Sept. 22: general meeting under the Dean with a National Convention report by Miss Alice Knox Fergusson.

Oct. 20: Mrs. W. H. Beasley; English Cathedrals and Organs, by Mrs. Beasley.

Nov. 17: Mrs. J. H. Cassidy; Experiences Abroad, by Mrs. Cassidy.

Dec. 15: Luncheon; Dean presiding.

Jan. 19: Mrs. Ella Pharr Blankenship; History, and a music program.

Feb. 16: Miss Mary Gertrude Day; History.

March 15: Program by Mrs. Ellis Shuler, Highland Park M.E.

April 19: Miss Fergusson; History.

May 17: Mrs. Shuler; business meeting.

June 12, 13: Convention.

RECITALS AND MUSICALES

Mr. Carl Wiesemann and St. Mary's College Choir, with Mrs. W. E. Alexander and Miss Fergusson, Dec. 6.

Christ Church program, Miss Fergusson, Jan. 10.

Guild Service, St. Matthew's Cathedral, in February.

East Dallas Presbyterian program, Miss Inez Hudgins, in March.

First M.E. program, Mrs. H. W. Whaling, in May.

REV. A. G. BODE

GAINS GREATER FAME BY BEING AN ORGANIST THAN BY MERELY EMPLOYING ONE.

THE Rev. A. G. H. BODE, rector of St. Michael's Episcopal Church, Anaheim, Calif., gave a series of six recitals on the 4m Skinner in St. Matthew's Cathedral, Laramie, Wyoming. Rev. Bode was formerly Dean of the Laramie Cathedral and previously Canon of the Denver Cathedral. He was also Director of the School of Music of the University of Wyoming. The recitals were broadcasted by KFBU. Rev. Bode also gave a recital at Trinity Episcopal, Greeley, Colorado, on the Kimball organ, and an opening recital on the new Möller organ, in St. Mark's, Pasadena.

A Program

Beethoven—Egmont Overture

Gluck—Gavotte (Paris and Helen)

Bach—Toccats and Fugue Dm

Handel—But Thou Didst not Leave

Costa—March from Eli

Tchaikovsky—Sixth Sym.: First Mvt.

Thomas—Gavotte

Handel—Concerto IV: Andante

Bode—Irish Folk Song

Bode—Pilgrims' March

Excerpts

Riegel—Morning Song

Soldermann—Swedish Wedding

Lemmens—Fanfare

Bode—Festival Postlude

Do.—Folk Song

Do.—I Will Forgive
Wagner—Pilgrim's Chorus

The choir at Greeley sang Rev. Bode's Communion in C on the morning of the recital. Boston Music Co. has in the press his new anthem "NEW EVERY MORNING" and the Tullar-Meredith Co. a new two-part Christmas anthem "TWAS ON THE FIRST GLAD CHRISTMAS MORN".

DR. LATHAM TRUE

Contemporary Americans:
Gordon Balch Nevin, humorist

Sonata Tripartite

Song of Sorrow

Will o' the Wisp

Tragedy of a Tin Soldier

*MR. ROWLAND W. DUNHAM

UNIVERSITY OF COLORADO

Christmas Program

Saint-Saëns—Rhapsodie D

Karg-Elert—From the Depths

Brahms—Rose Breaks Into Bloom

Mulet—Noel

Malling—Birth of Christ

Quæf—Paraphrase on a Noel

Bird—Oriental Sketch 3

Handel—Pastoral Symphony

Guilmant—March on Messiah Theme

MR. THOMAS JAMES KELLY

Annual Feast of Carols

The Chimes: Old Cornwall Christmas Tune

At the Lighting of the Lights: "O Christ Who Art the Light and Day", Plainsong.

Bethlehem: "O Little Town of Bethlehem", American Tune; "God Rest You Merry, Gentlemen", Cornwall Tradition; "Nicht Jerusalem, Sonden Bethlehem", Moravian.

Instruments of Music: "Ihr Hirten Erwacht", Volksweise; "Vom Himmel Hoëß Ihr Engel Kommt", XIVth Century.

Lux Beata: "A Babe is Born All of a Maid", XVth Century.

The Angel Gabriel: "Tidings True There Be Come New", XVth Century.

Traditional Noels: "The First Nowell", "The Babe of Bethlehem", "Noel Maconnaïs".

Virgin and Child: "A Virgin Most Pure", Traditional; "Lullaby", Corelli; "LE Sommeil de L'enfant Jesus", Gevaert; "Silent Night"; Traditional.

Legend and Tradition: "Cherry Tree Carol", Yorkshire Tradition; "As Joseph Was a-walking", Traditional; "I saw Three Ships Come Sailing In", Derbyshire Traditional.

God of God, Light of Light: "O come All Ye Faithful", Traditional.

FLORENTINE CHOIR

Sample Program

Palestrina—"Adoramus te Christe", four-part

Pizetti—"Tenebrae Factae Sunt", for six voices

Benellie—"Canzone Di Maggio"

Vagnetti—"La Mietitrice"
Grazzini—"Notte Veneziana", for four voices

Platania—"Ave Maria", for double choir

Benelli—"Canzone Del Tamburro"

Benelli—"Ninna Nanna"

Mario—"Santa Lucia Lontana"

Cherubini—"La Rodna"

MR. HARRISON E. WOOD

Nature Program

MacDowell—A Sea Song

"Earth is the Lord's"—Lob

Mason—Dawn

"Pilgrim's Song"—Tchaikowsky

"Green Cathedral" (S)—Hahn

MacDowell—Wild Rose

"Into the Woods"—Nevin

"Trees" (A)—Rasbach

Fletcher—Fountain Reverie

"He Sendeth the Springs"—Wareing

"Mountain Te Deum" (T)—Vibbard

Batiste—Vox Celeste

"Fierce Raged the Tempest"—Candlyn

"Consider the Lillies" (B)—Maunder

Bairstow—Eventide

"List to the Lark"—Dickinson

THE NOISY COUNTRY

DEEMS TAYLOR, greatest of American composers, is writing his second opera in New York City.

"I tried the country," he has reported, "and it is too noisy. There are katydids, tree-toads, crickets, week-end guests, and mosquitoes; all terrible noise-makers. Besides, New York is the only place I can be alone. In New York visitors stay ten minutes. In the country they stay ten days."

MR. FREDERICK W. GOODRICH
THE MORNING OREGONIAN OF PORTLAND HAS SOMETHING TO REPORT

THE Morning Oregonian is publishing a series of articles on various citizens, with photos of today and of 25 years ago; we quote from remarks in such an article about a T.A.O. Representative:

"Mr. Goodrich plunged into the task of bringing music here. In that work he has helped to form and has been president of practically all the musical organizations. He has seen Portland become the music center of the North West and he expects to see even better things within the next five years—an even finer Symphony Orchestra, stabilized grand opera, higher teaching standards. He helped get the organ in the Auditorium. He has contributed all program notes for symphony programs. He has been chairman for several years of the music committee of the public libraries and has helped build up the music department until it now includes 800 operas. He is proud of his record, but even prouder of the spirit shown by his fellow musicians in attacking together the job of getting more and better music for Portland."

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Adagio (Moonlight)	Beethoven
Air	Bach
Air (Cara Mi Ben)	Giordani
Air (Rinaldo)	Handel
Air (Pur Diesti)	Lotti
Andante (Orfeo)	Gluck
Andante (Concerto)	Mendelssohn
Consolation	Mendelssohn
Gavotte in D	Gossec
Military Polonaise	Chopin
Minuet in G	Beethoven
Minuet in D	Mozart
Moment Musical	Schubert
Prelude in C sharp Minor	Rachmaninoff
Nocturne, Op. 9, No. 2	Chopin
Sarabande	Handel
Serenade (Standchen)	Schubert
Spring Song	Mendelssohn
Traumerei	Schumann
Unfinished Symphony	Schubert
MODERN COMPOSITIONS	
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SUBJECTS

Abyssinia	Baby Cry
Achela	Brass Band
Actors and Actresses	Bumps and Falls
Accessory Stops	Burlesque
Accordion	Calisthenics
Acoustic	Cannon Shots
Acuta	Cat Meow
Adagio	Clock Strike
Adieu	Coquetry
Aeoline	Court Scenes
Aeroplane	Cuckoo
Aesthetic Dancing	Dog Bark
Aesop's Fables	Embarrassment
Africa or Cannibal	Fade-Outs
Aftermath	Flash-Backs
Agitation	Flirting
Agitatos	Frogs
Agony	Ghosts
etc.	etc.

SUBJECTS

The first column gives a reproduction of the actual index; the second gives subjects picked at random from two pages of the index: together they show the marvelous wealth of material in the book. We unhesitatingly recommend it to all beginners in theater work, to all who contemplate theater work, to all who would more intelligently enjoy the theater, and to all theater organists who feel the desire to keep themselves ever young, ever interested in their delightful art. Not an unusually large book, not unusually well printed; but worth five times its price.

ORGAN INTERESTS INC.

467 City Hall Station New York, N. Y.

Cid, Le	Aragonaise
Coq d'Or, Le	Hymn to the Sun
Giocanda, La	Dance of the Hours
Hansel and Gretel	Prayer
Jocelyn	Berceuse
Lohengrin	Prelude Act III
Lucia di Lammermoor	Sextette
Mastersingers, The	Prize Song
Rigoletto	Quartet
Sadko	Song of India
Samson and Delilah	My Heart
Tales of Hoffman	Barcarolle
Tannhauser	Evening Star
Tannhauser	Pilgrim Chorus
Trovatore, II	Miserere
CHARACTERISTICS AND MARCHES	
Grand March (Aida)	Verdi
Ace's Death	Grieg
Bridal Chorus	Wagner
Coronation March	Meyerbeer
Dead March (Saul)	Handel
Dervish Chorus	Sebek
Fanfare, Op. 40	Asher
March (Tannhauser)	Wagner
Festival March	Gounod
Funeral March	Chopin
Marche Celebre	Lachner
Marche Militaire	Schubert
Marche Nuptiale	Ganne
Russian Patrol	Rubinstein
Torchlight March	Clark
Triumphal Entry	Halvorsen
War March (Athalia)	Mendelssohn
Wedding March	Mendelssohn

SELLING RECITALS
LOCAL MANAGEMENT MUST BE
DEPENDED UPON AND KEPT
HARD AT WORK

THE local management—usually an individual—makes the giving of a concert or small course of concerts a side issue. Rarely in this class is there found an individual who knows what is going on in the music world, or how concerts may be managed successfully. Too many managers in this class expect the attractions unassisted to draw the audiences and yield the local managers their profits. When losses ensue there is a howl of dismay. It rarely occurs to such a local manager that he (or she) may have done little to exploit the concert beyond sending to the newspapers a few notices (perhaps poorly written ones); inserting a few advertisements; placing some window-cards; and distributing folders telling about the attraction ... and not altogether where those folders might have done the most good.

Managements of that class seldom know the artistic and commercial value of an attraction; and they seldom take the trouble to inform themselves on what attractions are doing in New York and other cities where public opinion forms the basis for the widespread engagement of these attractions.

Still, if the attraction is a fine attraction in its class; if the proper advertising and publicity material has been supplied in due season, then—it is up to the local management to make the undertaking a financial success. That can be done only through skilful efforts, and by work.

Very often, too, this class of local managements are not posted as to the "rock bottom price" for an attraction, or whether it is the particular attraction likely to satisfy the public's tastes for the occasion required.

—THE MUSICAL DIGEST, New York.

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News Briefs

PERSONAL NOTES

EDWARD S. BRECK, former music director of WOR, has been appointed organist of Morrow Memorial Methodist, Maplewood, N. J., where he will have a semi-professional chorus choir. Mr. Breck has extensive experience in choral conducting, having been conductor of the Greenville Choral Society and the Jersey City Community Chorus. He was also president of the Musicians' Club. A service of his compositions has been given in Temple Sharey Tefilo, East Orange, where Mr. Breck is organist. His season in Maplewood will include many musicals.

DR. ROLAND DIGGLE has long been famous for his extensive list of organ pieces. The Los Angeles orchestra gave him the honor of presenting an orchestral suite at their spring concert, which drew praise from the critics, one of them saying: "Dr. Diggle writes with charming ease, unpretentiously and within the realm of his subject." The program carried the following note about his FAIRY SUITE: "The first movement, which tells of the coming of the fairies, is a graceful waltz, suggestive of moonlight nights and a Pixie ring; the fairies are not quite sure of their welcome and tread lightly, ready at a moment to hurry back to Fairyland. The second movement for strings only tells of the dance of the Fairy Queen, a stately little lady who will be recognized in the cello part. In the last movement, dawn is breaking and the fairies have to return; they are reluctant to go, but the Fairy Queen at last gets them started homeward and before long they are all asleep in their buttercup beds."

SIR EDWARD ELGAR, in the language of one of his fellow Englishmen, "saved England from the reproach of having produced no composer worthy to rank with the great masters", and accordingly inherited about \$35,000 from this gentleman.

MISS RUTH ELLIS received her B.M. degree from the University of Kansas at the recent graduation.

MISS ELLEN M. FULTON has again departed from Scranton, Pa., for a summer vacation in Nova Scotia.

HARRY P. HOPKINS had one of his compositions, IN THE PARK, published by Summy, on a recital by no less an organist than Mr. Arthur Dunham of Chicago.

DR. CASPER P. KOCH has been announced on the summer faculty again at Carnegie Institute of Technology, Pittsburgh.

APRIL RECITALISTS

JOHN H. DUDDY: Apr. 19, First Presbyterian, Norristown, Pa., auspices of A.O.P.C.

FREDERICK C. MAYER: Apr. 8, Cadet Chapel, West Point, N. Y., 85th recital.

ERNEST LESLIE MEHAFFEY, Apr. 12,

First Lutheran, Wheeling, W. Va.

LEO SOWERBY: Apr. 26, St. James, Chicago, Ill.

ABRAM RAY TYLER: Apr. 13, Institute of Arts, Detroit, Mich.

MUSICALES

MR. JOHN H. DUDDY directed The Motet Choir at First Presbyterian, Norristown, Pa., when they gave the Bach cantata, "SLEEPERS AWAKE" April 17th.

MR. LESTER W. GROOM, assisted by the Chug of Ascension Choir, Chicago, Ill., defied superstition and gave a varied program on Friday the 13th.

MR. WALTER WISMAR'S choir gave a Concert at Holy Cross Lutheran, St. Louis, Mo., April 15th, and again on the 22nd under the auspices of Missouri A.G.O.

GENERAL NOTES

THE NORDICA ASSOCIATION has been able to begin work on the restoration of the birthplace of the famous singer in Farmington, Me. The Association hoped to have Nordica's birthplace ready for summer visitors.

WESTERN N. Y. GUILD presented Mr. Newton Pasley and Mrs. Ruth Mabee Harsha in a concert April 30th in Immanuel Baptist, Rochester, playing a program of Bach, Vierne, Boellman, Hanson, and Widor. The Immanuel A Capella Choir sang numbers by McCollum, Dett, and Diton. The election of officers resulted in Dr. George Henry Day's being elected to a third term as Dean; Sub-dean, Miss Alice Wysard; Secretary, Mrs. Wallace I. Miller; Treasurer, Miss Gertrude M. Miller; Registrar, Mr. George S. Babcock; Chairman of Executive Committee, Mr. Harold Gleason. Dr. Day was also chosen as delegate to the Convention in Detroit.

WASHINGTON GUILD presented a program May 11th in the First Presbyterian, Seattle, played by Messrs. Carl Paige Wood, Frederick C. Feringer, and W. H. Donley, with American composers represented by D. Antalffy, Andrews, Wood, Yon, and Kinder.

MICHIGAN GUILD appointed Mr. William I. Green chairman of transportation for the Guild convention in June.

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Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and addresses will be found in the Directory pages of this issue. Obvious abbreviations:

- c.q.cq.qc.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.*
- s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.*
- o.u.—organ accompaniment; unaccompanied.*
- e.d.m.v.—easy, difficult, moderately, very.*

- ORGAN:** Ruth Bampton: Spanish Serenade, 4 p. e. An arrangement of a Spanish-Californian folksong. Looks practical and musical. (Ashdown 50c)
- R. Diggle: Caprice Poétique, 6p. e. A jolly tune with good rhythm. (Fischer 60c)
- Rimsky-Korsakow: Flight of the Bumble-Bee, tr. by G. B. Levin, 4p. md. Very fine concert number if your registration imitates the orchestra. (Fischer 60c)
- H. J. Stewart: Under the Stars, 5p. me. Beautiful melody and rhythm, with under-melodies. (Fischer 60c)

- SONGS: CHURCH:** W. Berwald: "Gracious Spirit Dove Divine," 4p. e. Tuneful, interesting, altogether worth using; m. and l. voices. (Ditson 50c)
- C. Ellis: "Seek Ye the Truth," 3p. h.l. e. A very fine song, opens sedately and closes that way, but builds up a fine strong and musical climax. (Ditson 50c)
- L. Jewell: "Beyond," 4p. e. m. l. Simple, tuneful, rather well-written accompaniment. (Ditson 50c)
- A. Wooler: "Life's Weaving," 5p. me. m. l. Well-written, musically, melodious. (Ditson 50c)

- CHORUSES: MEN'S VOICES:** A. W. Binder: "Constancy," 7p. me. qc. Rather melodious and quite attractive; for the most part it avoids the defect common to most men's choruses and asks the top tenors to sing top notes only now and then. If any reader contemplates writing music for men and thinks the top tenor method common to the great mass of writers is successful, let him contemplate the sad failure top tenors are in all too many cases; only this very week in New York another noted chorus had the top tenors sign entirely in falsetto. Is there anything more hideous? (Gray 12c)

- F. H. Brackett: "Proposal," 6p. e. A very good number from all viewpoints, without constant top-notes from the tenors, capable of artistic work, easy to listen to. (Ditson 15c)

- F. Clay: "I'll Sing Thee Songs of Araby," 4p. me. Everybody knows this tune and it will go over well, nicely arranged. (Ditson 10c)

- P. R. Heyl: "Sigh No More Ladies," 4p. e. u. Simple number, tenors often under basses. (Ditson 10c)

- P. James: "Little Room o' Dreams," 4p. d. u. Typical of its Composer, modernistic without stretching too far, fine for practice, and if well done an audience will like it. (Gray 10c)

- H. A. Matthews: "A Persevering Vocalist," 13p. e. u. A humorous number built on some of the simple vocal exercises known to every choir room and most audiences; it ought to make a big hit anywhere. Don't miss it for your next program. (Ditson 20c)

Russian: "Volga Boatmen's Song," arr. by N. C. Page, 2p. e. u. A good arrangement for the average chorus, no top straining. (Ditson 8c)

- D. Peele: "Blow Thou Winter Wind," 28p. md. A big number, musical enough throughout, very musical in spots, lively piano accompaniment to embellish it, top tenors have some work to do; no pretense about it but just good music. (Ditson 30c)

Rubinstein: "Seraphic Song," arr. by S. R. Gaines, 23p. me. The old Kamennoi Ostrow, arranged for voices; everybody knows the music; and every one of our readers knows for himself whether or not he approves of such arrangements. Those who, like the reviewer, sharply dislike such things, will be happier by ignoring them; those who, like the famous Mr. Rothafel, do like them, will find this a very fine number. (Ditson 25c)

CHORUSES: WOMEN'S 3-PART: C. Forsyth: "Dreamland Children," 7p. e. Simple little number, more musical than the Composer usually cares to write. (Ditson 15c)

Greig: "A Swan," arr. by G. W. Stebbins, 4p. An easy and very melodious number. (Ditson 10c)

C. E. Horn: "I've Been Roaming," arr. by V. Harris, 6p. e. The old tune nicely arranged. Springley, might be a good exercise at rehearsals too. (Ditson 12c)

H. Loge: "Across the Still Lagoon," arr. by N. C. Page, 6p. md. Good musical interest, well written, not entirely easy, but worthy. (Ditson 15c)

Massenet: "Elegy," arr. by G. W. Stebbins, 3p. me. Well written, fine for practise, needs artistic work, good for audiences too. (Ditson 10c)

L. V. Saar: "Glamour," 4p. me. A smooth piece of writing, sprightly accompaniment. (Ditson 10c)

DO: 2-PART: E. S. Hosmer: "Song of Spain," 9p. me. With Spanish flavor and rhythmic. (Ditson 15c)

SONGS: G. E. Dwight: "Song of Indian Summer," 4p. me. h.m. (Ditson 50c)

L. Kummer: "De Kindes' Man," 5p. e. h. l. Dialect song for young folk. (Ditson 50c)

C. F. Manney: "Stars of Love," 2p. e. h. m. Tuneful and of real musical interest. (Ditson 50c)

G. O'Hara: "If I Had but an Hour to Live," 3p. e. h. l. Tuneful and attractive. (Ditson 50c)

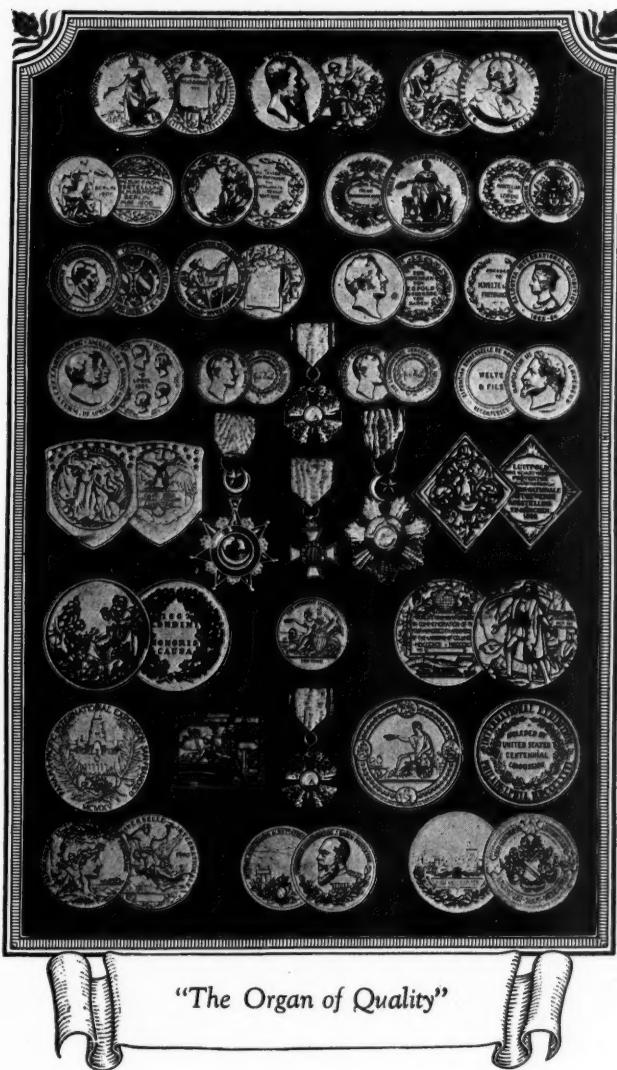
A. A. Penn: "Give Me a House on the Hillside," 5p. e. h. l. Tuneful, with possibilities. (Ditson 50c)

F. Peycke: Musically Illustrated Readings: "Doughnut Time," "The Elf and the Dormouse," "The Delusion of the Ghosts," the first with the best music and an obvious story, the second and third with less attractive music but stories made obvious by their titles. They all make good variety for your choir program. (Ditson 50c each)

R. H. Terry: "Sweet be Your Dreams," 4p. e. h. l. (Ditson 50c)

PIANO: G. B. Nevin: Moods from Nature, four Sketches: By the Brook, The Vast Heavens, Twilight Hour, The Open Road, each illustrated by etchings from photos by the Composer, attractively printed, 18p. md. The first piano composition by one of our most promising composers; it shows a true interpretation of the instrument, as faithfully used as Chopin did, with modernistic tendencies used sparingly; the aim was for musical effects, not new ones. It is a most creditable work in every way; there is true musical inspiration behind it, and fine musicianship. Here is excellent teaching material, and worthy of use wherever good piano literature is needed. (Presser)

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JAZZ: Simonize your car and your organ. Simonized "organ arrangements" of jazz bits are piano scores marked up for organists who are too inexperienced to devise the clever things Mr. Walter C. Simon thinks of. In these versions are: "If I Can't Have You," "My Ohio Home," "When You're with Somebody Else," "A Silver Lining," "What Are You Waiting for Mary," "Changes," "When You Played the Organ," "Coquette," "Dixie Dawn," "That's My Mammy," "Dolores," "Waitin' for Katie," "Ramona,"—and those with real melodies in them are "Ramona," "Coquette," "Silver Lining," and "If I Can't." Jazz is essential to the theater; its use usually depends upon musical attractiveness or title appropriateness; above is the story. (All by Feist who insists you can't go wrong.)



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eliminates the why, wherefore, and historical background and gets down immediately to the business of writing chords on the staff and playing them on the piano. It looks almost like a catalogue of chords. The music student who has been at it several years will find little of interest in the book, but the beginner will find about all he needs—excepting practise, and that he must supply for himself.

SCALES AND ARPEGGIOS

merely gives all the scales and arpeggios and fingers them for both hands, to be used as exercises in gaining dexterity.

JASS BASS

is an exposition of "the various styles of bass, in all keys and all chords, as used by the leading" jazz pianists; "it will enable any pianist to apply a genuine professional style to all popular music at sight." Again the book casts aside the usual pedantic principles of teaching and goes double-quick about the business of showing the reader how to acquire the jazz style for his left hand.

HOT BREAKS, BLUE BREAKS, JASS BREAKS are a trio of books setting forth the material of the breaks. Take either the Hot or the Blue for your first instruction. A Break "is a fill-in embellishment of a decorative or syncopated character, which is to be used where the melody notes of a popular song extend for several beats." How to do it, that's the point. There have been other books on this theme but the field is by no means crowded and any organist entering theater work without a mastery of the Breaks is likely to break his heart in worry. When in Rome do the Breaks; that's all there is to it; no escape. But Mr. Shefte's three books will make the road easy because they make it understood. There are exercises to be done in all keys and reasonable diligence will enable a Bach-player to rattle off the jazz and have a fine time of it with his inventive ability. Jazz Breaks contains merely a catalogue of 210 Breaks and Endings, written out so they may be memorized, practised in all keys, and flung at the public whenever wanted.

Well, what about it anyway? Each reader will answer for himself; if the reader contemplates theater work, these books will be invaluable; if he proposes to stay in church work, they will be of no use to him; if he is a teacher with a large class or a concert organist who likes his fun now and then and wants his fingers to know no limits, we make bold to recommend these books. (Forster, \$1.00 each book)

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GIUSEPPE FERRATA

THE RECENT death of Chevalier Giuseppe Ferrata has again raised in my mind the question, Why has the organ profession as a whole failed to make greater use of the MARCHE TRIUMPHALE than the records indicate? Having used this piece times without number over a period of more than fifteen years, and with such excellent results, I marvel that the profession has failed to give this Ferrata composition deserved support. What the sales figure may be is unknown to me. I am basing my remarks on the data, easily discoverable from lists of recital programs printed in the journals for organists, and these lists indicate an almost complete neglect of the MARCHE TRIUMPHALE.

Taking this piece as my text, brethren and sisters, my first, second and third points are: it is an almost unbeatable opening selection for a recital! There's justification enough right there for enthusiasm. In fact, I would go so far as to say that I know of no other composition that is so exactly right for the opening number of a recital inaugurating a new organ. The fifth, sixth and seventh points are: it does not demand a four-manual of ninety stops! Many a time I have had it come off splendidly on a three-manual of twenty stops, and I have even managed it on two-manual jobs of fair size.

I have a suspicion that this MARCHE TRIUMPHALE is the most perfect example of mis-naming an organ piece on record. Possibly that has hurt its chances of success. "Triumphale" it doubtless is, but a "Marche" it certainly is not. An Overture (in mood if not altogether in form) if you will, or a Grand Choeur, even a Fantasia; but at no point does it border upon that type of writing that we associate with the conventional organ march—be the latter triumphal or not.

A hasty outline may be attempted. Eight bars serve as an introduction, opening fortissimo with a brass figure an diminishing in volume. On the first theme proper I use a combination of foundation tone and strings with the latter coupled at 4' pitch: this theme has several neat syncopated effects, and continues for twenty-four bars. Immediately this is contrasted with eight bars constructed on a Trumpet figure, and, obviously, chorus reeds are utilized. Again comes the first theme, and again follows the Trumpet figure, to be succeeded by a four-bar modulatory section, and again the presentation of these two themes, finally subsiding to a pianissimo on the first theme, and then a few abrupt bars fortissimo.

Again a brass figure, and then an odd descending passage of an improvisational nature leads us to a trio section of almost Wagnerian richness. Sixteen bars of this (which is most effectively registered with soft woodwind) are again interrupted by Trumpets, to be followed by two developments of the trio theme—played in the tenor octaves by the left hand, and embellished by exceedingly interesting counterpoint in the right hand.

Then several ascending sequences in passage-work, again the descending passage which first ushered in the trio, and the first theme returns, maestoso, in full chords and registered fortissimo. Four bars of brass figuration. One bar, molto lento, of a modulatory nature. The piece is ended.

Far be it from this humble scribe to attempt a word-picture of the MARCHE TRIUMPHALE. Only a Damrosch may venture on that tricky ground. However, I have

probably said enough to indicate to the reader that the piece is packed with contrasts, and teeming with variety. Moreover, it possesses that quality, all too rare in organ music, of VIRILITY. One never thinks of the neuter gender when hearing this work! And it has that essential of all good organ (or orchestral) music—every effect "clicks". The thing would make a smashing orchestral arrangement, and I believe some day will be made available in that form; some clever orchestra man will find this work some day. But as it now stands it is a piece of first-rate, brilliant, effective organ music, one that all concert performers should know and make use of. I believe that a fair trial will convince any good concert player that I have not over-stated the facts regarding this Ferrata opus.

—GORDON BALCH NEVIN



PIETRO A. YON

SELECTIONS FOR CATHOLIC SERVICE

J. Fischer & Bro., Publisher

REGINA COELI: A dignified setting of the antiphon of the Blessed Virgin for the Paschal season. This could very well be used to replace the theatrical glitter of the Giorza setting or the worn out Werner composition too often used in our choirs. (12c)

O QUAM SUAVIS EST: S.A.T.B. and T.T.B.B. A very beautiful setting of these words that could be used either for an offertory motet or at Benediction of the Blessed Sacrament. The work requires a well trained choir (12c) TANTUM ERGOS A very dignified and churchly setting that can be sung by any average Catholic choir. (12c) O SALUTARIS HOSTIA: A quiet reverent composition in the Composer's well known pastoral style, set for tenor solo and chorus, easy to sing and effective. (12c) VIDI AQUAM: A good plain setting of a much needed composition, useful for any Catholic choir. (12c)

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—FREDERICK W. GOODRICH